



First in Houston with TV Experience...Over 700 Man-Years

The Golden Gulf Coast Market has been sold on KPRC-TV ever since it made Houston's first telecast in 1949.

Today's excellence in market-wise programming, production, promotion, and engineering is the result of these years of experience. KPRC-TV remains first in the eyes of Gulf Coast viewers . . . mornings . . . afternoons . . . evenings . . . all the time, and over 700 man-years of experience is the priceless ingredient that makes it so.

KPRC-TV
HOUSTON
CHANNEL **2**

JACK HARRIS, Vice President and General Manager

JACK McGREW, National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

**REPORT
TO SPONSORS**
14 MAY 1956

K&E air buying now "marketing" Placing of tv-radio dept. at Kenyon & Eckhardt under new senior v.p. in charge of marketing is significant evidence of growing influence of marketing on air media buying. (See "The Advertising Agency in Transition," SPONSOR, 28 November, 12, 26 December 1955; 9 January 1956.) K&E's new marketing chief is G. Maxwell Ule, who was v.p. over research. Naming of Ule was followed by resignation of tv-radio dept. head, Wickliffe W. Crider, who was member of board of directors plans board. Crider formerly reported to Edwin Cox, who was sole senior v.p. and creative head at K&E, is now vice chairman. Other new senior v.p.'s are David C. Stewart (corporate services), Don C. Miller, Anderson F. Hewitt (account management), Barrett Brady (creative services, including tv-radio copy).

-SR-

Spot tv is programming too Frequent belief that spot tv is synonymous with announcements only is dispelled by latest TvB spot dollar figures which show 21.9% of total client expenditures for time in first quarter 1956 was for program slots. Falstaff Brewing, Heinz, Anheuser-Busch, Warner Lambert, Emerson Drug, Pacific Coast Borax plus oil companies Esso, Socony, Phillips and Standard of Indiana among many who spend bulk of spot dollars on programs; they helped swell program time buys to impressive \$22,017,000 for 3-month period. Full breakdown figures start on page 42.

-SR-

Radio's daytime lead on tv Despite growth of daytime tv viewing, radio sets-in-use on weekdays is greater than tv sets-in-use during 75% of hours between 6:00 a.m. and 6:00 p.m. This is shown by recent Nielsen data for December, 1955. Radio remains ahead of tv until hour between 3:00 and 4:00 p.m., when tv edges ahead.

-SR-

ARB coverage study in 1957 There will be no shortage of tv coverage studies next season. Release of Nielsen Coverage Service No. 2 in fall will be followed by ARB study early in 1957. ARB plans stress speed; firm will gather data in January, release it about 6-8 weeks later. ARB data will, in effect, update NCS figures by about 10 months.

-SR-

Syndicator praises webs Defense of the network program concept came from unexpected quarter. Syndicator Ely Landau, NTA president, in open letter to fellow syndicators, praised web programming efforts, said there is nothing wrong with tv that more network and station competition couldn't cure.

-SR-

Spot radio moves into high Many reps report radio in demand as seldom before. One bigger-than-average rep firm, handling some 20 tv stations, about 35 radio outlets, gives interesting box score on number of agency requests for availabilities during April. First week: radio, 54; tv, 16. Second week: radio, 59; tv, 13. Third week: radio, 34; tv, 10. Fourth week: radio, 37; tv, 11. Total: radio, 184; tv, 50.

REPORT TO SPONSORS for 14 May 1956

Store listening averages 31.7%

Radio's uncounted audience includes business establishments. KITE, San Antonio, recently had Hooper measure this audience. Study, made in March, showed 59% of business establishments with radios in San Antonio. Monday-through-Friday daytime sets-in-use among radio-equipped stores was 31.7. Data is based on sampling among barber shops, beauty shops, cleaners, dentists, drug stores, grocery stores, service stations.

-SR-

Spot radio \$ data in July

Years of effort to gather spot radio spending data will be crowned by publication of total monthly time sales data by Station Representatives Assn. First figures, out in July, will cover June, May 1956; June 1955. Same pattern will follow in succeeding months. Figures will be based mainly on data from SRA members, projected to give total U.S. spending. Statistics will be entrusted to Price-Waterhouse & Co.

-SR-

Lone Ranger contest winners

Tied in with recent 23rd anniversary of Lone Ranger program was \$10,000 contest for radio and tv station promotion managers, winners of which have just been announced. First prize of \$2,500 for best outlet promotion goes to Jack W. Schumacher, WICU-TV, Erie, Pa.; 2nd prize of \$2,000 to Don Beedle, KVTV, Sioux City, Iowa; 3rd prize of \$1,500 to Chuck Olson, WREX-TV, Rockford, Ill. Other awards ranging from \$1,000 to \$100 paid to 17 winners. Contest was sponsored by Lone Ranger, Inc., General Mills, Inc., American Bakeries Co. and Warner Bros. Pictures. Lone Ranger is on NBC Radio, on CBS TV, ABC TV.

-SR-

Likes first runs only

Though network reruns have been increasing, at least one sponsor, Schlitz, has stuck to first runs only. Sponsor's "Playhouse of Stars" on CBS runs different show each week throughout year. Exception will be made 1 June when show starring late James Dean will be repeated. Client feels Dean's growing posthumous popularity warrants exception.

-SR-

Agency receipts hit \$3 billion

Ad agency receipts equal nearly 40% of all advertising expenditures. This surprising figure came out of U.S. Commerce Department Census of Business, which showed 1954 ad agency receipts were \$3.2 billion in U.S., Alaska, Hawaii. Estimated total of all U.S. ad expenditures (not including 2 territories) that year by "Printers' Ink" came to \$8,164,100,000. Agency income, of course, also includes services other than media and program buying.

-SR-

KDKA buys time to reach buyers

Latest to use radio to reach buyers of radio is KDKA, Pittsburgh. Station bought 15-minute segment on WINS, New York, for 2 weeks starting last week to carry taped sample of show by d.j. Art Pallan. Peters, Griffin, Woodward salesmen are visiting buyers with radios to make sure they don't miss show which is on 10:30 to 10:45 a.m.

-SR-

Better speeches due this fall?

Speeches by local political candidates are usually dull fare on radio and tv stations. Result is if you have adjacencies next to local shows pre-empted for political talks, you take audience loss. But you can look for sharpening up in tv and radio techniques of local candidates this fall. Stations are acutely aware of problem and attempting to coach candidates. KEY-T, Santa Barbara, Cal., for example, gives candidates "test" in which they can grade their own on-air personalities.

(Sponsor Reports continues page 111)

*serving its many communities
through agricultural programs*

WGAL-TV

Lancaster, Penna.

NBC and CBS



FARM NEWS AND WEATHER 6:45-7:00 a.m. weekdays

Latest news pertaining to agriculture, on the national, regional, and local scene; market reports; summary of livestock activity throughout nation; farm product prices; as well as complete immediate and extended weather forecasts.

TELEVISION FARMER 12:00 noon-12:15 p.m. weekdays

Programs include numerous farm-affiliated organizations and agricultural experts on specific days.

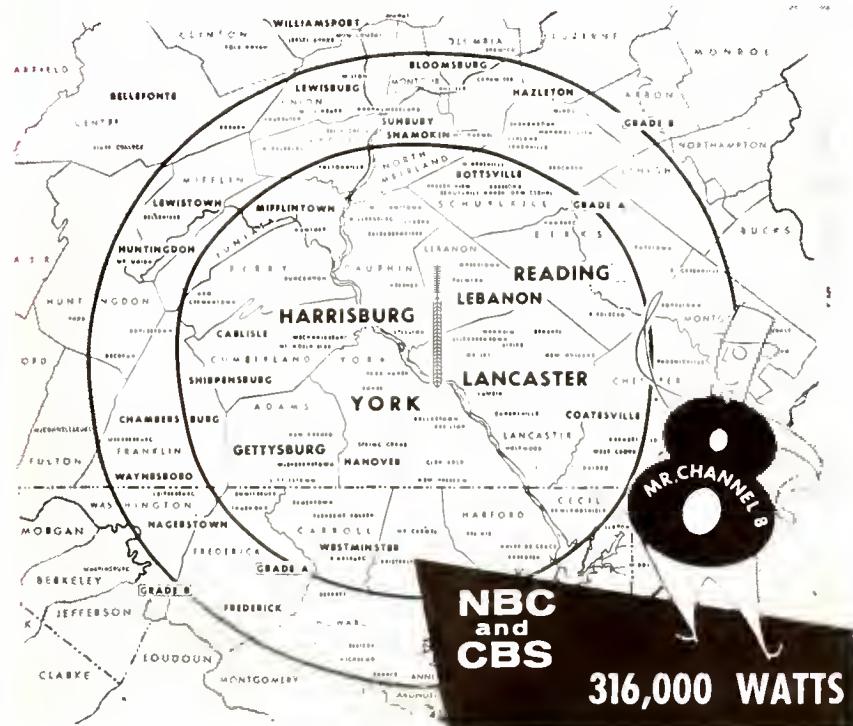
Monday	Livestock
Tuesday	Crops
Wednesday	Soil
Thursday	Practical Homemaking
Friday	Marketing

Program NOT available for sponsorship.

STEINMAN STATION
Clair McCollough, Pres.

Day after day, FARMERS throughout the WGAL-TV Channel 8 area have made it a habit to watch FARM NEWS AND WEATHER at 6:45 a.m. and TV FARMER at 12:00 noon. The diversity of these programs is largely due to assistance from the United States Department of Agriculture, Weather Bureau, 4H Clubs, Future Farmers of America, County Extension Agents, Granges and Poultry and Dairy Associations, among others.

CHANNEL 8 MULTI-CITY MARKET



Representative:

The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco

advertisers use

SPONSOR

14 May 1956
Volume 10 Num.

ARTICLES

They're rebuilding network tv

It's evident net tv will undergo major changes next fall. And what the pattern will be is of vital importance to industry people for present planning

27

They're standing in line to buy radio stations

Just a few years ago, you could pick up stations for a song. Now, with profits up, there's a new story of radio's upbeat as reflected in station sale prices

30

White Rock drives 'em to drink

200-times-a-week spot radio schedule paid off big for this beverage company whose \$750,000 budget revolves around "Psyche" in air and print media

32

Farewell from the kazoo in gray flannel

Are you a "leap frog?" Do you have a huckster complex? Are you one of the admen who recently helped a Radio City book store sell out its entire stock of novels written about the advertising world? If so, read this satire

34

How radio sells "waisin bwead"

Doyle-Dane-Bernbach put 35% of Levy's \$185,000 budget into radio, quadrupled distribution and kept company's bread sales climbing for seven years

36

Spot tv clients spent over \$100 million

The second of TvB's reports gives spending by product in the first quarter of 1956. Breakdown indicates program buys account for 22% of total

38

Are women going out of style?

Don't stop here. We're talking about ladies in the industry, of course. There are many opinions. Strong ones came from AWRT at a recent convention

41

4 A's members agree on health of air media

Resurgence of radio and steady growth of television are among "hot topics" discussed by advertising men at recent meeting in White Sulphur Springs

42

COMING

Spot tv proof-of-performance test

CBS TV Spot Sales has checked effectiveness of spot tv for three of its clients using before-and-after interviews. Learn what they found out in next issue **28 May**

Spot radio dollar figures: progress report

Here's what's being done to start the ball rolling toward publication of spot radio dollar figures. Another in SPONSOR's series on this vital subject

28 May

DEPARTMENTS

AGENCY AD LIBS	-----
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FILM CHART	-----
FILM NOTES	-----
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SPONSOR ASKS	-----
SPONSOR BACKSTAGE	-----
SPONSOR SPEAKS	-----
TIMEBUYERS	-----

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CHANNEL 11
LITTLE ROCK

NOW



covers Over HALF of Arkansas,
with the Highest Antenna
in the Central South!

KTHV, Little Rock, went Basic Optional CBS on April 1—with maximum power, on Channel 11, and telecasting from the highest antenna in the Central South (1756' above average terrain). Good TV coverage of more than half of Arkansas is now an accomplished fact.

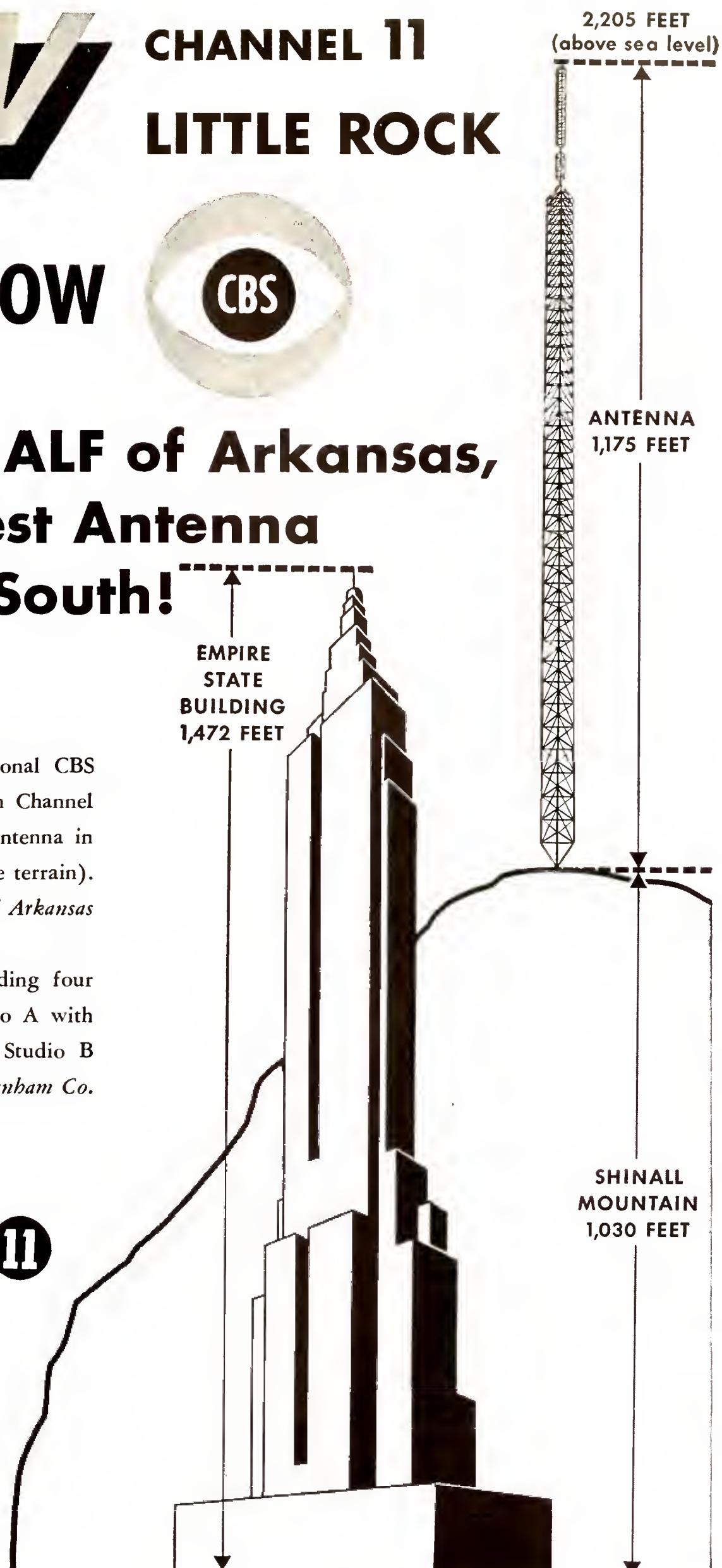
KTHV has finest new facilities including four camera chains, a 40' x 50' x 24' Studio A with 10' revolving turn-table—a 30' x 50' Studio B with complete kitchen, etc. Ask the Branham Co. for full details.

316,000 Watts . . . Channel

11

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

Affiliated with KTHS, Little Rock
and KWKH, Shreveport



CASE HISTORY—FRUIT



1500 MILES
To 7 Million Mouths
VIA RADIO

It's a long "pull"—1500 miles—for British Columbia McIntosh Apples to reach the Los Angeles Market. It's an even longer pull for a modest budget to sell the huge Southern California Market of 7 million.

Welsh, Hollander & Coleman, Los Angeles advertising agency for the Canadian cooperative, did it! How? By letting RADIO carry most of the 1955 load, buttressed by point-of-sale!

Results: "Sales increased a whopping 50%, far exceeding all expectations" says broker Marshall Anderson . . . at no increase in advertising budget over 1954!

Writes agencyman A. M. Hollander: "KBIG is entitled to take a bow, since a substantial portion of our radio budget went to you. We also appreciate the close liaison you maintained with chain buyers and the plugs given on your 'Homemaker News'. Your selling job next season will be a cinch!"

Huge, sprawling, rich Southern California can be sold best by radio . . . KBIG plus other fine stations if, like B C MACS, you want dominance; KBIG alone, if you want greatest coverage at lowest cost-per-thousand listeners.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work



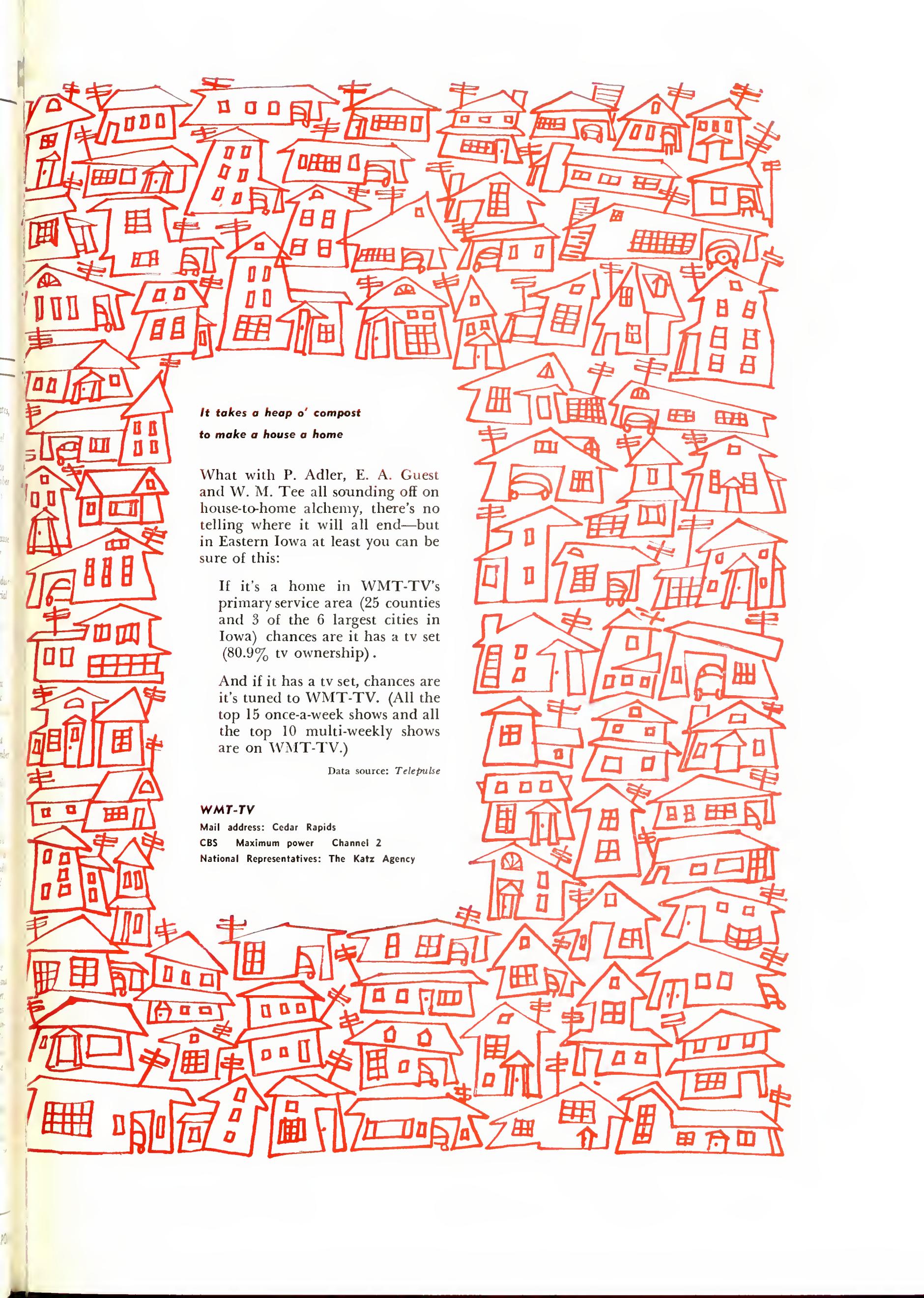
David McCutcheon, Advertising Associates, Phoenix Ariz., likes the fast action that is possible with radio. "You can get a commercial on the air in not much more than an hour," says he, "as compared with a couple of days to get one on television. Besides, the great number of automobile radios automatically make early morning a 'best buy' for cars and automotive products." Dave thinks that it is wise to buy programs, if they can fit into the budget, because they build up the identity of the sponsor over the long haul. Then, too, an advertiser can also supplement his programing buy with schedules of well-placed announcements to advertise special promotions. It's valuable in obtaining that necessary extra hard-sell at seasonal high-points.



Jerome Sachs, Doyle-Dane-Bernbach, New York, says that summertime's the time for new and creative radio buying. "There are 4.4 million portable and 33 million automobile radios in the U.S.," he says. "Together, these represent a potential audience greater than the total number of U. S. tv homes. Summer is the season to take advantage of this vast audience. And weekend daytime saturation packages can reach it with economy and efficiency. Teen-agers, in particular, are an excellent summer potential. Weekday daytime radio can be effectively used to reach this specialized market." The timebuyer must be creative in his approach to summer radio buying, especially since accurate research yardsticks aren't available at this time.



Robert Vivian, Ben Sackheim, New York, feels that creative buying of air media in the summer means new combinations of radio and tv. "Since people tend to stay outdoors longer, even in the evening, radio becomes a reasonable and effective way of reaching them during early-evening hours till onset of dark," he says. "Tv on the other hand, gets good audiences much later at night during the summer than during the rest of the year. The same people who might have gone to bed at 10:30 p.m. or 11:00 p.m. year 'round, are likelier to stay up till midnight or later during the summer months. If a buyer isn't aware of changing viewing and listening habits during the several seasons, he may not be able to buy most reasonably and effectively."



*It takes a heap o' compost
to make a house a home*

What with P. Adler, E. A. Guest and W. M. Tee all sounding off on house-to-home alchemy, there's no telling where it will all end—but in Eastern Iowa at least you can be sure of this:

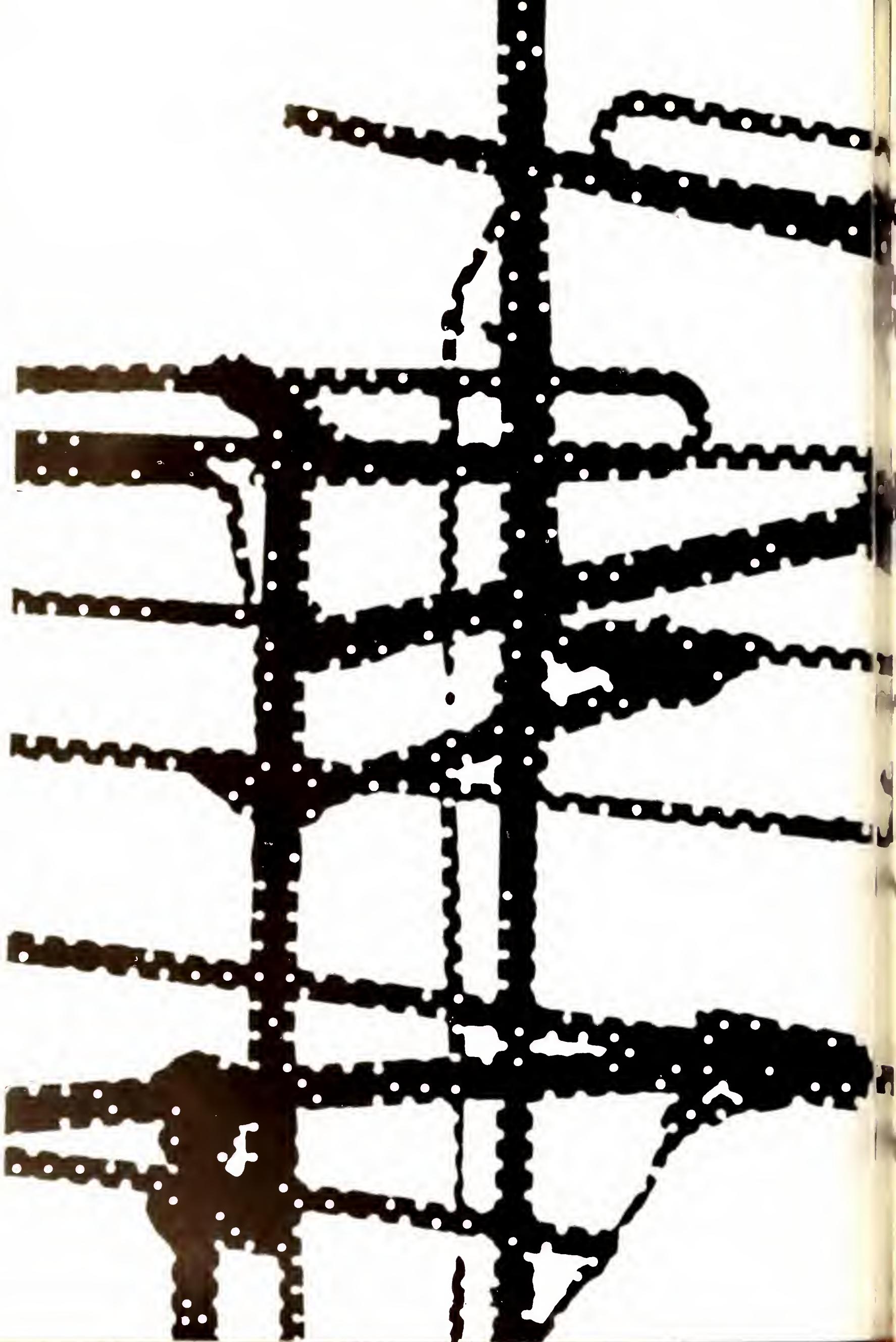
If it's a home in WMT-TV's primary service area (25 counties and 3 of the 6 largest cities in Iowa) chances are it has a tv set (80.9% tv ownership).

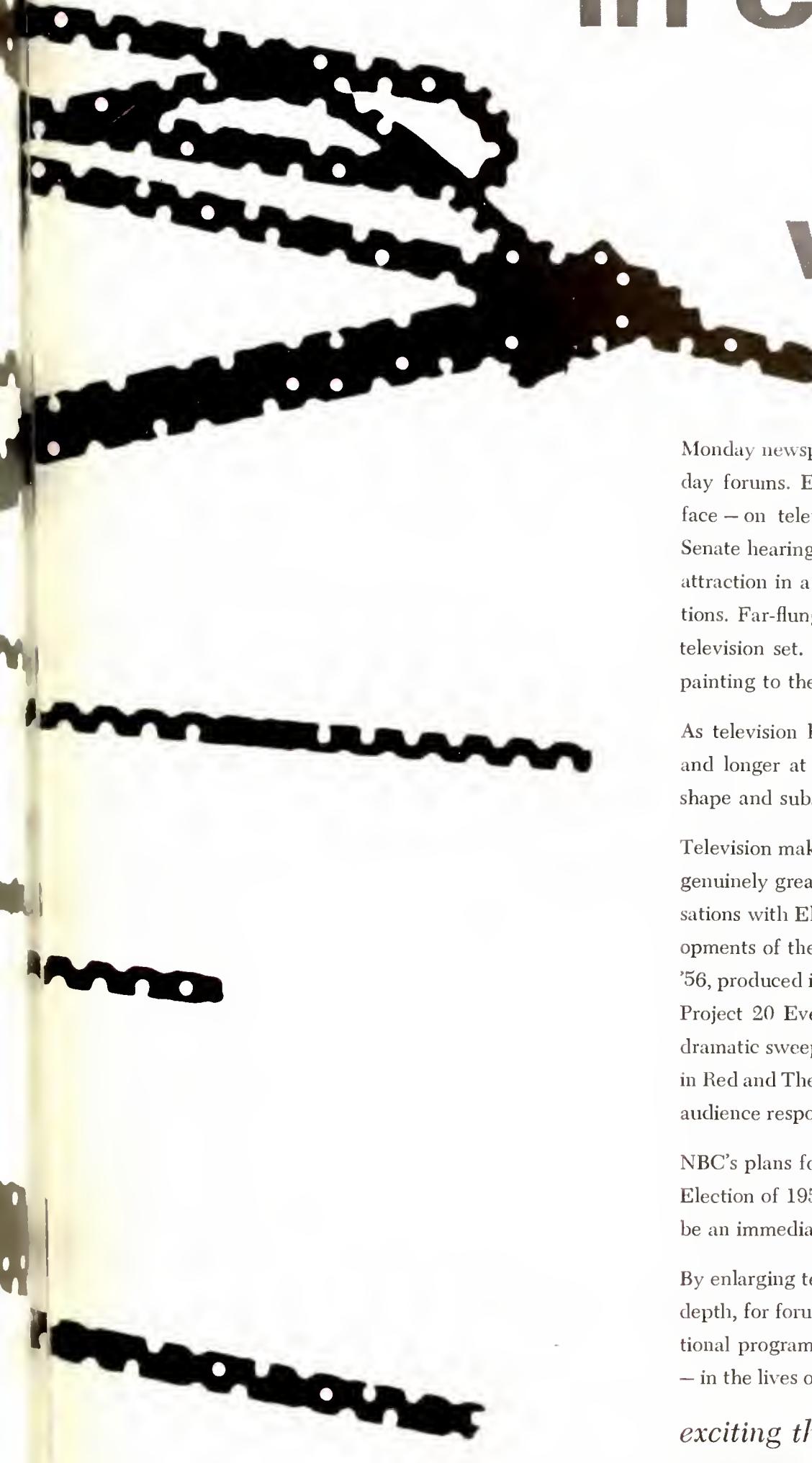
And if it has a tv set, chances are it's tuned to WMT-TV. (All the top 15 once-a-week shows and all the top 10 multi-weekly shows are on WMT-TV.)

Data source: *Telepulse*

WMT-TV

Mail address: Cedar Rapids
CBS Maximum power Channel 2
National Representatives: The Katz Agency





in comes the world!

Monday newspaper headlines are made on television's Sunday forums. Every voter can meet his candidates face to face — on television — before he decides how to vote. A Senate hearing on TV achieves the status of No. 1 audience attraction in a nation brimming over with audience attractions. Far-flung places are as accessible as the living room television set. Children experience the world, from finger-painting to the look of an armadillo, by watching TV.

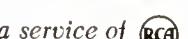
As television has grown, it has aimed its cameras deeper and longer at the people, the places, the ideas, that give shape and substance to our time.

Television makes it possible for viewers to meet the world's genuinely great minds with such a series as NBC's Conversations with Elder Wise Men. The major intellectual developments of the past fifty years are illuminated in Princeton '56, produced in cooperation with Princeton University. The Project 20 Events cover, in documentary form, the whole dramatic sweep of the 20th Century — and with Nightmare in Red and The Twisted Cross demonstrated the tremendous audience response to this kind of programming.

NBC's plans for covering the Presidential Conventions and Election of 1956 will make it possible for a whole nation to be an immediate and intimate witness to political events.

By enlarging television's capacity for pictorial journalism in depth, for forums and debates, for telementaries and educational programs, NBC participates — fully, richly, regularly — in the lives of America's families.

exciting things are happening on

NBC Television
a service of 

• the
• big
• look



• is
• to

kbis

• bakersfield
california

• **970**

• DOMINATING CALIFORNIA'S
SOUTHERN SAN JOAQUIN VALLEY
WITH POPULAR MUSIC AND NEWS
24 HOURS A DAY!

• *representative*

• NEW YORK
CHICAGO
ST. LOUIS
• LOS ANGELES

ADAM YOUNG, JR.

AGENCY AD LIBS



by Bob Foreman

The agency tv man—or—biography of a target

It was sheer genius that prompted the *Herald Tribune* to dispatch Clementine Paddleford to Monaco so that we of the masses might learn all about the gastronomical goings-on at The Wedding. It also demonstrates the lack of imagination possessed by the editors of this publication who probably will review the festivities only after same have been filmed, edited and projected across home screens.

I wouldn't want anyone to read rancor into the above statement even after I add the fact that I did offer my services to SPONSOR's management along with a detailed resume as to why my background qualified me eminently to report the Live Performance on the Riviera.

Printed advertising media are evidently not as competitive; therefore, they need not be so alert as we in the advertising agency field. Which brings me, by way of Monaco, to the point of this tract—namely, that nowhere in all business competition so stiff nor such a goad as it is in the agency business and more specifically in the television department of the agencies. In fact, economists and historians who may be looking for a detailed definition of the word—competitive—would do well to examine the day-to-day operation of an aggressive, successful advertising agency's television setup.

Whatever area they approach they do so as trespasser. Even within the same agency, it is inevitable that the competition is intense—among media.

A budget is set and only then is it allocated among the various media. Within its confines must come the priorities and the tv dollars, and the final decisions create situations as explosive as the Gaza strip. Often the tv dollars (though not always) are the most difficult to come by because historically the account man and media mediators are usually space men from way back.

Not only do they fear the newer medium, but any cutback can jeopardize an annual hunting trip to Canada as well as a series of friendships and a year's free subscription.

Also operating in behalf of the printed word is the copy department, schooled for decades not only in thinking terms of space but also in browbeating account representatives. Another hurdle.

The next area of competition is outside the agency building.
(Please turn to page 60)

kgul-TV's NEW SUPER-TOWER*

*1170 feet above average terrain; 1234 feet above sea level.

NOW IN USE!

Now over 600,000 families live within the area covered by the new kgul-tv (Current Set Count: 445,030.) AND Over 80% of These Families live within the new kgul-tv 0.1 MV/M Contour.

	Population	Families	Effective Buying Income	Retail Sales
New 0.1 MV/M Contour	1,703,900	501,500	2,854,336,000	2,054,430,000
Old 0.1 MV/M Contour	1,393,800	411,200	2,388,309,000	1,700,740,000
Increase	310,100	90,300	466,027,000	353,690,000

Source: Sales Management, 1956

NOW kgul-tv IS THE ONLY STATION DELIVERING PRIMARY CITY SERVICE TO BOTH HOUSTON AND GALVESTON.



GULF TELEVISION COMPANY
Galveston, Texas



Television for the rich Texas Gulf Coast Market

Represented Nationally by CBS Television Spot Sales



W F B L

THE BIG STATION

IN THE NATION'S
TOP TEST MARKET

SYRACUSE, N. Y.

- ★ TOP RATINGS
- ★ A B C
- ★ BROOKLYN DODGERS

Outstanding Local Personalities

Denny Sullivan

Bill Thorpe

Ron Curtis

Bob Ives

Art Peterson

Ed Kaish

POWERED COVERAGE - 5 KW DAY & NIGHT

PROGRAMMED FOR MAXIMUM

LISTENER ATTENTION



Represented by PETERS, GRIFFIN, WOODWARD, Inc.



49th and
49 MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

SMALL MARKET LOYALTY

Larry Wasserstein, in stating in the "Timebuyers at Work" column last week (16 April 1956), that the relationship of special group stations to their listeners tend to be very close—and that these stations are centers of community activities—has expressed the very philosophy that we, of the Ivy Network, have been working under since our inception.

Our seven college radio stations are reaching a very special audience, the college student. By the very nature of our operation and the confinement of this operation to the college student, we can claim a much larger share of an audience than other media not pointed directly at this group, but aimed at only one homogeneous group; we can conduct very pointed, and, therefore, successful merchandising and promotional campaigns for our sponsors.

Therefore, judging from our experience in a special market, I think Mr. Wasserstein has made an excellent and worthwhile observation.

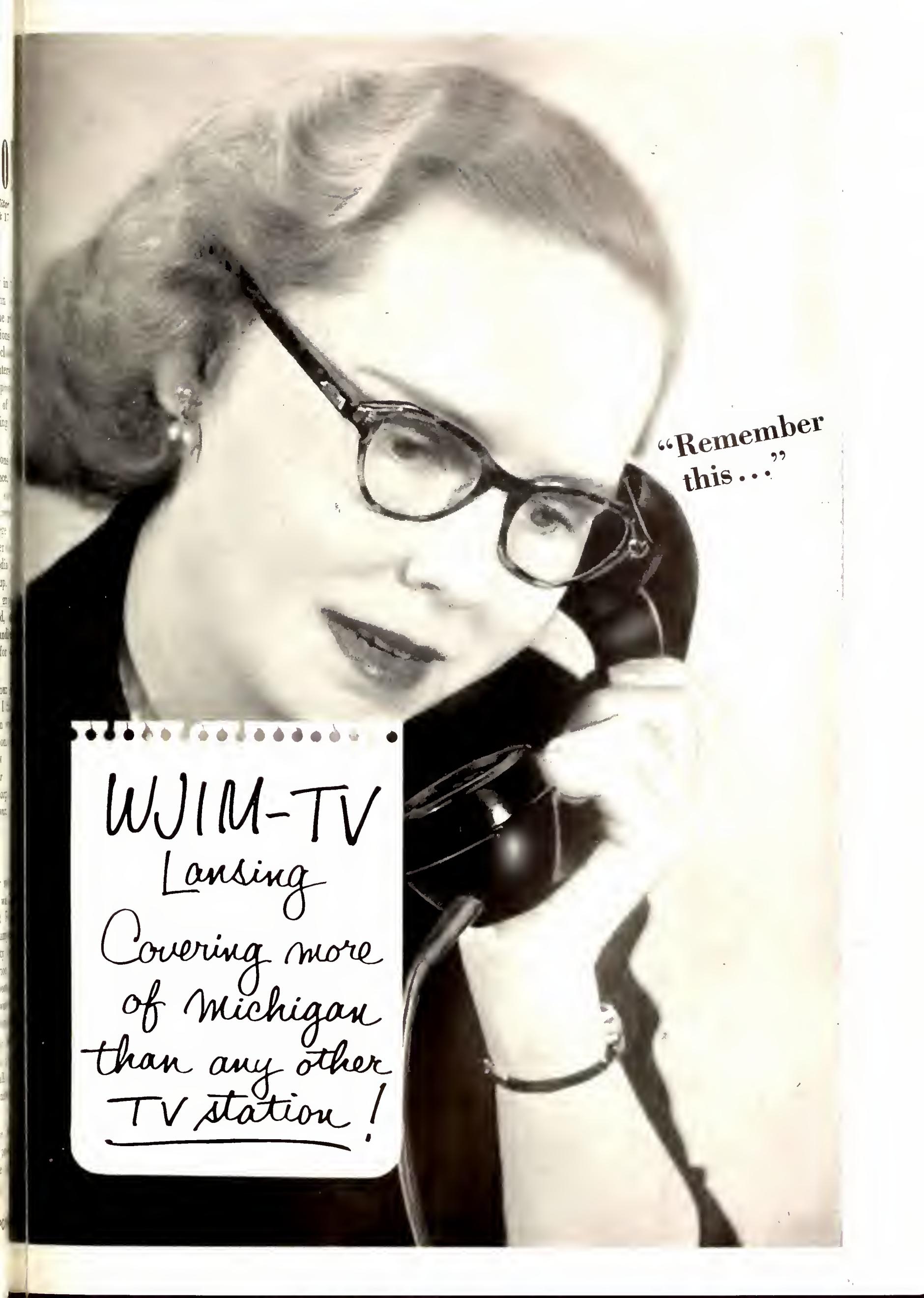
E. DAVID ROSEN
General Manager
Ivy Network Corp.
New Haven, Conn.

WIP PROMOTES ARTICLE

Your article, "Blueprint for radio's future" (16 April, page 44) was the springboard for an Edward Petry WIP-inspired promotional campaign aimed at 290 New York City time buyers over a five-day period, 16 through 20 April. Teaser postcard were sent to the 290, who were invited to call a given telephone number

A mock soap-opera, *John's Other Slide Rule* greeted those who called. A remarkable total of 637 calls were received (and comments monitored) for the recording.

With an organ refrain, the voice over opener stated: "Amazee presents *John's Other Slide Rule*—the poignant (Please turn to page 16)



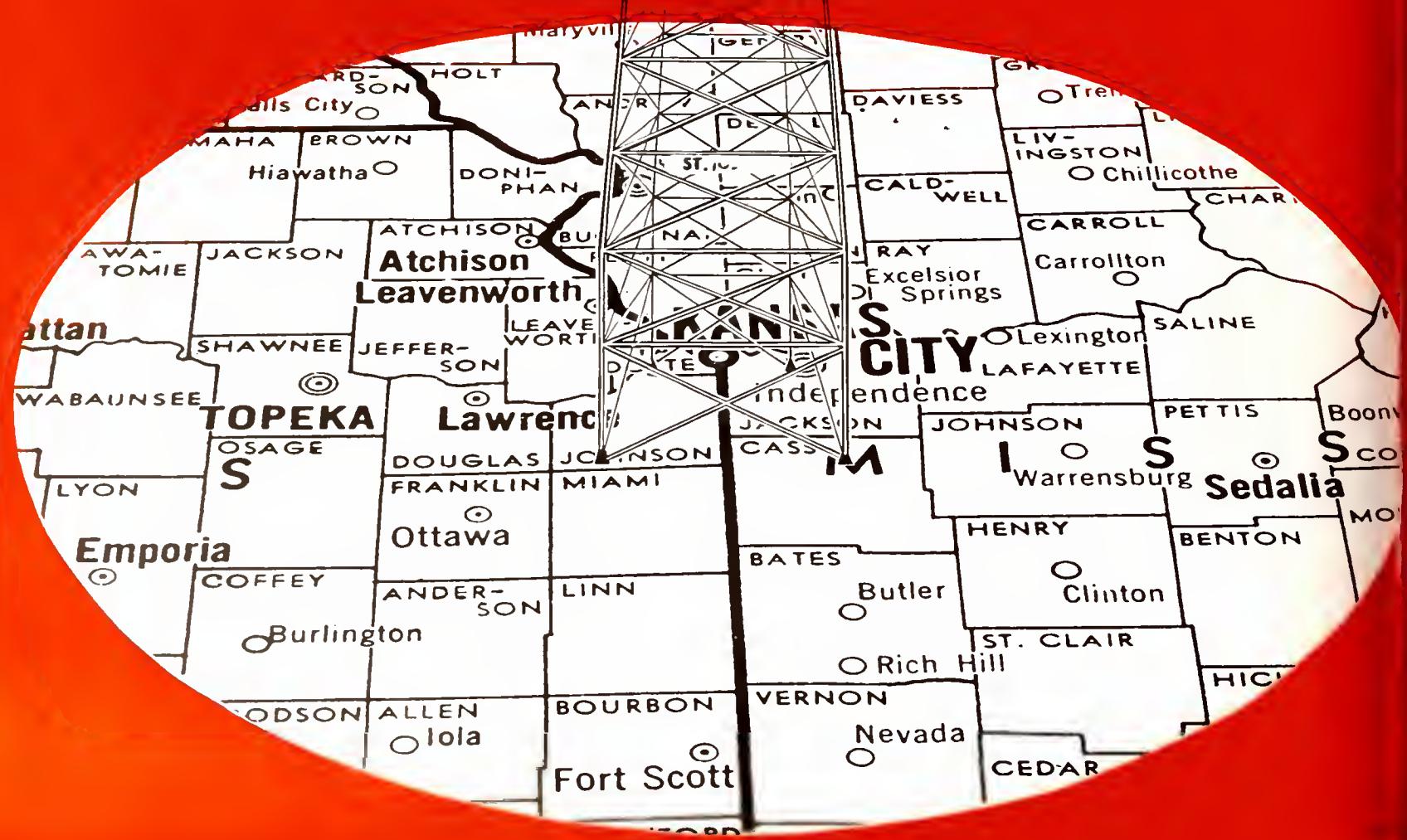
“Remember
this...”

WJIM-TV

Lansing

Covering more
of Michigan
than any other
TV station!

KCMO-TV



KCMO-TV
TOWER
1042 Feet

EIFFEL
TOWER
984 Feet

IT'S HIGHER THAN THE EIFFEL TOWER!

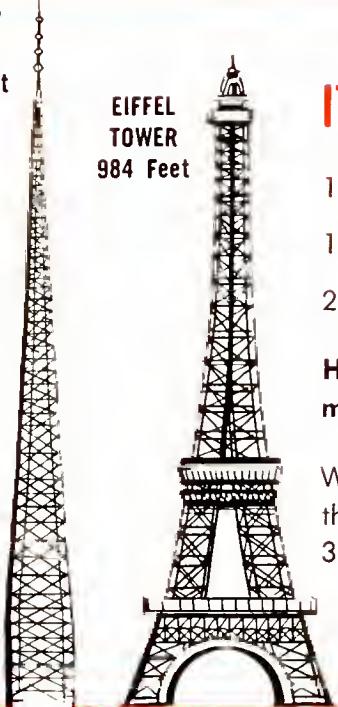
1042 feet above ground . . .

1130 feet above average terrain . . .

2049 feet above mean sea level . . .

Here's the KCMO-TV advantage in the Kansas City metropolitan and Mid-America market.

Write today for KCMO-TV's colorful new brochure with the latest coverage data. Address: KCMO-TV, 125 E. 31st St., K. C. 8, Mo., or contact your nearest Katz man.



from the world's tallest self-supported tower . . .

beaming the clearest and most powerful picture . . .

in the booming Kansas City market area . . .

18th ranking market in the United States

and KCMO-TV is the basic CBS-TV affiliate for Kansas City and Mid-America . . . with all the top CBS-TV shows

KCMO-TV

CHANNEL 5
KANSAS CITY, MISSOURI

affiliated with the publishers of Better Homes & Gardens and Successful Farming
represented by The Katz Agency





ONE WILL DO!

Just one station . . . WBNS Radio . . . will fatten your sales average in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulse-rated shows, WBNS puts push behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.

WBNS
radio
COLUMBUS, OHIO

49TH & MADISON

(Continued from page 12)

ant and moving story of a hardworking but insecure timebuyer—born on the wrong side of Madison Avenue."

John, in explaining his plight to wife Dementia, argued, "I'd never make an account executive—I can read." And she, in desperation, sighed, "Oh, John, John, John! Is there no hope? Won't you always be a flush John, John?"

The narrative continued along the same tack, posing the question: What will radio be like in 1960? For this, stated the soothsaying, soap-selling voice over, read about WIP's part in SPONSOR's "Blueprint for Radio's future." The reactions were pleasing.

RALF BRENT

V.p. and Director of Sales
WIP, Philadelphia, Pa.

OH, BABY!

A recent issue of SPONSOR publicized a "Timebuyers album" of baby pictures with captions edited by myself. As a result, the following letter was received from a Melbourne, Australia reader, stating in part:

"These photos, with their brilliant captions, apply equally as much to Australian radio as they do to American, believe you me. I would deem it as a very great favour if you could see your way clear to send me a copy — W. J. McLean of Amalgamated Wireless (Australia), Ltd., Melbourne."

DON CHAPIN

Nat'l. Sales Manager
WKRC-Radio and Tv
Cincinnati, Ohio

LETTERS TO BOB FOREMAN

Welcome back to radio, Bob—along with the many folks who daily are discovering that radio has grown up, recognized its potential and discovered for itself that it never died. It just moved closer into the personal lives of its listeners.

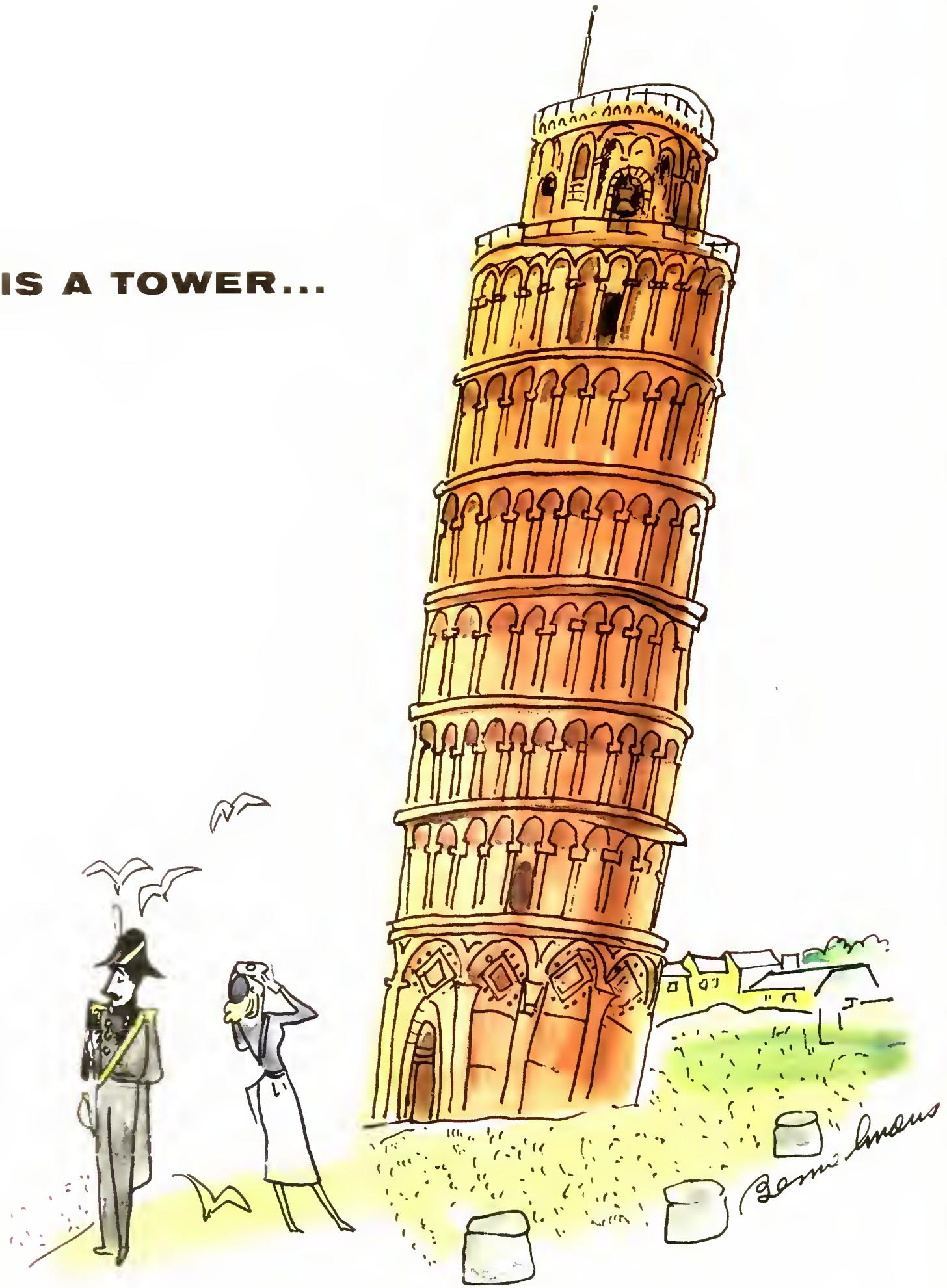
Radio is the only medium that shares its family's waking moments, is company while the family meals are prepared, informs and sells while America drives to the morning train or to work—or to the shopping center, comes back home—and finally goes to bed with its listeners. For every

(Please turn to page 72)

A TOWER...



IS A TOWER...



IS A TOWER...



BUT...



Now advertisers can look
to a new tower of strength,
the greater-than-ever
coverage of greater
New Orleans made
possible by **WDSU-TV's**
new telecasting tower.



Bonnefond



Mr. Sponsor

George Laboda

Head of tv and radio
Colgate-Palmolive, New York

In its 150th year, Colgate-Palmolive has returned to the video-audio fold, George Laboda, C-P director of air media, told SPONSOR.

"Back in 1806, William Colgate sold soap products door to door, which is about as audio-video and mobile as you can get. Today, a real big slice of C-P's ad budget is in the air media."

Currently, the soap giant has nine tv shows on the air through its eight agencies and is scouting for more network tv time.

"We've got a system for finding new tv properties," Laboda said. "When we're in the market, we talk to all our agencies who at all times, of course, are conversant with our own needs. With them we agree as to what kind of an audience we want to reach and what type of program is best suited for the job. They start scouting and screening shows and then I look at the top two or three contenders. When it comes to final choices, our v.p. of advertising and top management look at the properties and cast final votes."

The pre-screening of new tv properties can be a time-consuming project. Almost a year before C-P picked *The Millionaire*, which made its debut through Ted Bates & Co. in January 1955, all C-P agencies knew that the soap firm was interested in a half-hour tv anthology, but would consider any tv property which might deliver a peak family audience.

"We did some audience reaction testing on the major contenders," says Laboda. "While no one research study is a final decisive factor in our choice, we do use it as a guide."

Laboda is keyed to C-P research consciousness from his own experience in the business. About a decade ago he joined C-P's research department, moved over to radio-tv five years later and now makes air media decisions involving one of the 10 largest air media budgets in the world.

"I guess it would be trite to say that I watch tv in my spare time," says Laboda. But he admits that that's precisely what he does—"between golf games and keeping up with three sons."

A family man with a home on Long Island, Laboda confesses that he's got one child for each of C-P's first three network tv shows, but since the tv budget expanded he feels that all ratios between number of Laboda offspring and C-P shows in the future are speculative at best.

★ ★ ★

WILS

CONTINUALLY
INCREASING
AUDIENCE
documented by
**C. E. Hooper
Inc.**
1956

37.1% audience
increase since 1955

SHARE OF AUDIENCE

MORNING	AFTER-NOON	EVENING
WILS 49	WILS 62	WILS 49
STA. B 25	STA. B 16	STA. B 23
STA. C 19	STA. C 14	STA. C 23

Michigan's Livelliest Station



much ado...about something



Four Minneapolis-St. Paul radio stations, not fully satisfied WDGY was *really* in second place, hired a local market analyst to study the audience.

WDGY wasn't expected to make a showing. WDGY wasn't invited to take part . . . but WDGY turned up . . . in 2nd place. That's what Hooper said in the first place.

Newest Area Nielsen shows WDGY gained 93% over the previous Nielsen audience share.

All this just since February, when Mid-Continent news, music and ideas came to Minneapolis-St. Paul . . . and started rewriting the radio listening story.

General Manager Steve Labunski and Avery-Knodel know a lot more. Chat, anyone?

WDGY *Minneapolis-St. Paul*

50,000 watts — and nearly perfect-circle daytime coverage



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WDGY, Minneapolis-St. Paul
Represented by
Avery-Knodel, Inc.

KOWH, Omaha
Represented by
H-R Reps, Inc.

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

New and renew

SPONSOR

14 MAY 1956

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Fols, NY	Ludgin, Chi	CBS 96	Garry Moore; alt F 10:45-11 am; 27 Apr; 52 wks
la, lushing, NY	MC-E, NY	CBS 125	Two for the Money; alt Sat 9-9:30 pm; 5 May 52 wks
itrolive, NY	Esty, NY	CBS	Bob Cummings; alt Th 8-8:30 pm; 3 May
ark Kodak, Rochester	JWT, NY	ABC	Screen Directors Playhouse; W 9-9:30 pm; 4 July
ralbods, White Plains for Jell-O	YGR, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 1 May; 9 parts
Ito Beach, Racine	Erwin, Wasey Chi	CBS	Good Morning; M-F 7-8 am; 30 Apr; 5-min segs; 36 wks
er o, North Canton, O for	Burnett, Chi	ABC	Afternoon Film Festival; M-F 3-5 pm; 21 May 20 parts
ccl Cleaner	Burnett, Chi	ABC	Famous Film Festival; Su 7:30-9 pm 20 May; 4 parts
er o, North Canton O for	Burnett, Chi	NBC 88	News Caravan; Alt W & ev F 7:45-8 pm; 6 July to 28 June '57
cct Cleaner	G. Wade, Chi		
ls, Elkhart, Ind			
ionpharmal, Long Island City			
Sin, Eye-Gene	Donahue & Coe, NY	ABC	Amazing Dunninger; Alt W 8:30-9 pm; 9 May
nacticals, Newark	Kletter, NY	CBS	Joe & Mabel; T 9-9:30 pm; 19 June
oidcorp, Cambridge, Mass	Doyle, Dane, Bernback, NY	ABC	John Daly News; M 7:15-7:30 pm; 7 May
	Compton, NY	CBS 85	Capt. Kangaroo; M-F 8-9 am; parts; 30 April; 6 days
on NY	Wesley, NY	CBS 101	Victor Borge; 14 June; 10-11 pm; 1 time only
n NY	Wesley, NY	CBS 101	See it Now; 23 Apr & 17 May; 10-11 pm; 2 times only
	Y&R, NY	NBC 88	News Caravan; alt W 7:45-8 pm; 4 July to 19 June '57
on il & Snowdrift, New Orleans	Fitzgerald, NO	CBS 102	Bob Crosby; alt Tu 3:30-3:45 pm; 24 Apr; 36 alt wks



Roy Anthony (4)



Mouncey Ferguson (4)



L. G. Frierson (4)



Waldo H. Hunt (4)

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
rline Prod, NY	Bates, NY	CBS 141	D. Edwards News; M-W-F 6:45-7 pm G 7:15-7:30 pm; 30 Apr; 52 wks
rline Prod, NY	Bates, NY	CBS 185	Love of Life; M-F 12:15-12:30 pm; 30 Apr; 52 wks
rline Prod, NY	Bates, NY	CBS 185	Secret Storm; M-F 4:15-4:30 pm; 30 Apr; 52 wks
rice Tobacco, NY for Pall Mall	SSCB, NY	ABC	Amazing Dunninger; alt W 8:30-9 pm; 9 May
Smit, NJ	JWT, NY	ABC	Medical Horizons; Su 9:30-10 pm; 9 Sept
Ci, NY	MC-E, NY	NBC 107	Coke Time; W&F 7:30-7:45 pm; 29 Aug; 52 wks
Duont de Nemours, film ton, Del	BBDO, NY	ABC	Cavalcade Theater; T 9:30-10 pm; 1956-57 season
Irborn, Mich	JWT, Detroit	CBS	Ford Star Jubilee; ev 4th Sat 9:30-11 pm; 6 Oct; 1956-57 season

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
F "Jack" Beecher	John H. Perry Assoc, NY sales	WOW, NY, sales
id Bennett	WTPA, Harrisburg, gen mgr	Triangle Publications tv div, Phila, reg sales director
W Cadenhead, Jr.	San Diego, radio sales (Further info N A)	KFMB-TV, San Diego, sales
J Cole	Guild Films, LA, western sales mgr	UMGM, NY, gen sales mgr
iles Rockett	Vance Fawcett, Honolulu, am-tv director	KCMB, Honolulu, local sales mgr
on Bonn	Guild, Phila, sales exec	Guild, LA, sales exec
Phil DeChant	Wauwatosa News, Milwaukee (Further info N A)	WISN Radio, Milwaukee, acct exec
de Cioppa	CBS Radio, LA, vp network programs	CBS TV, LA, vp network programs
I Domier	WOOD AM-TV, Grand Rapids, promotion mgr	NBC, Chi, net sales promotion staff
e Erman	WWTV, Cadillac, Mich, sales mgr	Same, gen mgr
am Roug	CBS Radio, LA, director net programs	Same, vp in charge net programs
C His	KOA-TV, Denver, director promotion merchandising	Same, sales
Human	TPA, Chi, midwest mgr	Guild, NY, natl sales supervisor
ham, Jones, Jr.	WISN, Milwaukee, acct exec	Same, radio sales mgr
S Kirk	Hilton & Riggio, NY, acct exec & vp	WABC-TV, acct exec
ry Kline	Daily News, Miami, adv dept	WTVJ, Miami, acct exec
Kr tz	Lewis & Martin Films, Chi, sales director	Same, vp sales-adv
am Lauer	WGAR, Cleveland, sales	Katz, Detroit, radio sales
L Leder	WIRA, Ft. Pierce, Fla, asst stn mgr	Same, stn mgr
mas A. Lufkin	ABC TV, LA, coordinator "MGM Parade"	Same, program mgr western division
n R Mahoney	WIBG, Phila, sales mgr	Same, general mgr
ight Martin	RKO-Telaradio, NY, vp	WAFB AM-FM-TV, Baton Rouge, chrmn board
ert Auliffe	WGR-TV, Buffalo, sales rep	WBUF-TV, Buffalo, sales rep
am A. McCormick	WOR, NY, asst sales mgr	Same, general sales mgr
de Meades	WGH, Newport News, commel mgr	WTAR-TV, Norfolk, sales
ham, Pitts	NBC, NY, planning board	Dynamic Films, sales-production development depts head
ld Sage	DFS, NY, sports & special events director	Theatrical Enterprises, NY, pres
ar Scherick	WKBW AM-TV, New Britain, natl tv sales mgr	CBS TV, sports specialist net sales
mtt	KWTV, Okla City, program-production director	Same, natl tv sales mgr & asst mgr am-tv
ell Verin	KFBI, Wichita, sales mgr	WTAR AM-TV, Norfolk, sales
enc Sewell	ABC TV, LA, super "W.B. Presents"	KCMO-TV, Kansas City, sales
Engl Smith	NBC-TV Film, NY, adv-promotion mgr	Same, natl programming director western division
Sm n	KLEW-TV, Lewiston, Idaho, sales mgr	Assoc. Artists Prod, NY, adv-promotion-pub director
Hard Thomas	WHTN-TV, Huntington, WV, sales	Same, gen mgr
Trebridge	WTPA, Harrisburg, program director	Same, sales service rep
ald Wear	KLEW-TV, Lewiston, Idaho, gen mgr	Same, gen mgr
White	ABC Radio, NY, acct exec	New tv station, (no call letters yet) Victoria, Canada, vo & gen mgr
bert Wilson, Jr.	Weed, NY, regional nets	



William Lauer (3)



Dwight Martin (3)

You and renewJ. Norman
McKenzie (4)Norman E.
Mork (4)David
Scott (3)

Jay Smolin (3)

Carmina Brooks
Tuksal (4)Fred M.
Zeder, II (4)

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roy Anthony	Pillsbury Mills, Minneapolis, sales promotion mgr	McC-E, NY, vp in chg sales development
Jack A. Bain	Gardner, St. Louis, media group leader	Ridgway, St. Louis, asst director media
Edward R. Beach	McC-E, NY, vp-chrmn marketing plans board	McC-E Intl, NY, pres
R. E. "Buck" Buchanan	Y&R, NY, acct super	JWT, NY, acct group head
Richard B. Carland	Sanger-Funnell, NY, vp	BBDO, NY, acct super
G. Thatcher Darwin	Hunt, LA, acct exec	Compton, LA, acct exec
Ruth Cerrone	Lennen & Newell, NY, vp-group head	DFS, NY, vp-copy super
Douglas H. Dyer	Van Hecker, Chi, acct exec	McCarty Co, Chi, acct super
Ralph S. Freeman	WJR, Detroit, program dept	Ross Roy, Detroit, am-tv production director
Mouncey Ferguson	Griswold-Eshleman, Cleveland, acct exec	KM&G, Pitts, acct exec
L. G. Frierson	R&R, NY, vp-director	C. L. Miller, NY, vp
William J. Griffin, Jr.	JWT, NY, vp-senior group head	Kudner, NY, senior vp-director-exec committee
Herbert Summers Hall	Herbert Summers Hall, Chi, owner	Powell & Schoenbrod, Chi, vp-am-tv director
Gordon C. Hearne	Hunt, LA, acct exec	Compton, LA, acct exec
Waldo H. Hunt	Hunt, LA, owner	Compton, LA office, vp-mgr
John P. Kelley	Mumm, Murray & Nichols, NY, vp-director client service	Same, president
Richard S. Lessler	Grey, NY, research director	Same, vp marketing-research
Jesse L. Livermore	Biow, NY	Seeds, Chi, vp
Len Mackenzie	B&B, NY, musical director	Faillace Prods, NY, vp-creative director
John J. Martin, Jr.	BBDO, NY, acct exec	Ted Bates, NY, acct exec
J. Norman McKenzie	J. T. Chirurg, Boston, vp & gen mgr	K&E, Boston, vp-reg mgr
Jack Morgan	Vick Chemical, NY, asst sales promotion mgr	Grey, NY, asst acct exec
Norman E. Mork	Biow, vp-mgr west coast operations	Compton, San Fran offices, vp-mgr
Robert L. Nourse, Jr.	Hunt, LA, vp	Compton, NY & LA, vp-service super natl accts
John H. O'Toole, Jr.	McC-E, NY, merchandising mgr	Same, vp sales development
Wallace J. Rigby	McC-E, NY, assoc director merchandising	Same, vp sales development
Reggie Schuebel	Reggie Schuebel, NY, owner	NC&K, NY, vp broadcast media
John J. Soughan	Pepsi-Cola, NY, adv director	K&E, NY, vp-senior acct exec
H. A. Stadthagen	Griswold-Eshleman, Cleveland, assoc media director-acct exec	Knox Reeves, Minneapolis, media mgr
Herb Stott	Carl S. Brown, NY, media director	Harry B. Cohen, NY, media director
Carmina Brooks Tuksal	Studebaker-Packard, Detroit merchandising-sales-public relations	MacM, J&A, Bloomfield Hills, Mich, merchandising
Fred M. Zeder II	McC-E, NY, vp	Kudner, NY, vp
Ferd Ziegler	McC-E, NY, sales promotion mgr	Same, vp sales development

5. New Firms, New Offices (Changes of Address)

Avery-Knodel, LA, has moved to 3325 Wilshire Blvd. John Blair Co & Blair TV, NY, have moved to 415 Madison Ave. Bozell & Jacobs, NY, is now located at 2 West 45th St. S. W. Caldwell, Winnipeg, has new offices at 518 McIntyre Block, Main St. Cinepix Labs, NY, has new quarters at 243 W. 55th St. Compton, San Fran, has opened new offices at 703 Market St. Forjoe, LA, has moved to 451 N. La Cienega Blvd. New phone—OL 5-7755. Forjoe & Co, Seattle, has opened an office at 414 Time Square Bldg. Harrington, Righter & Parsons, Atlanta, has opened an office at 1430 W. Peachtree St, NW. Interstate TV, NY, now has exchange offices at 12 East 42nd St. Jewell Radio-TV Prods, Chi, has moved to 540 N. Michigan Blvd. KDKA Radio, Pitts, is now located at the Gateway Center. Lux-Brill Prod, NY, has opened offices at 1733 Broadway. Emil Mogul Co, NY, has moved to 625 Madison Ave. Morey, Humm & Johnstone, NY, has become Morey, Humm & Warwick.

Rosenfield Advertising, Boston, has become Marvin & Leonard Advertising. Walter Schwimmer Co, NY, now has headquarters at 527 Madison Ave. Select Station Representatives, NY, a new firm with offices at 400 Madison Ave. John G. Stratford Film Corp., NY, new firm with offices in the Steinway Bldg. 113 W. 57th St. John Sutherland Prods, Detroit, announces the opening of a new office in the Stephenson Bldg at 6560 Cass Ave. Warwick & Legler, LA, is now located at 3325 Wilshire Blvd. Weed & Weed TV, Chi, have moved to combined headquarters in Suite 2110 of the Prudential Bldg. WEMP, Milwaukee, has new business offices and recording studios in the New Equitable Life Bldg, 1701 W. Wisconsin Ave. WHTN Radio, Huntington, W Va, moving to new studios at 625 Fourth Ave. WMCA, NY, has moved to 415 Madison Ave. Telephone, MU 8-1500. WMRY, New Orleans, now has studios at 2904-6 Tulane Ave. WTTM, Trenton, has moved to Brunswick Ave at Lake Drive in Colonial Lakelands.

6. Station Changes (reps, network affiliation, power increases)

KEDO, Ontario, Cal, announces the appointment of Hil F. Best as natl rep. KFRE-TV, Fresno, Cal, will go on the air as a primary CBS affiliate 5 June. KFXJ AM-TV, Grand Junction, Col, has changed call letters to KREX AM-TV. KFXJ, Montrose, Col, will be the call letters of KREX-TV's satellite station due to go on the air 30 May. KLX, Oakland, Cal, announces the appointment of Weed & Co natl reps. KOCS, Ontario, Cal, announces the appointment of Hil F. Best as natl rep. KOWL, Hywd, has received approval to change call letters to KDAY. KRMG, Tulsa, has terminated net affiliation to become an independent station.

WABC-TV, NY, announces the appointment of Blair-TV as natl reps. WCNC, Elizabeth City, NC, announces the appointment of Bogner & Martin, NY, natl rep. WDEF-TV, Chattanooga, became a primary CBS affiliate on 10 May. WEHT, Henderson, Ky, is now a primary CBS affiliate. WIRI-TV, Plattsburgh, NY, has been assigned new call letters, WPTZ. WKDA, Nashville, announces the appointment of Stars National natl reps. WMCT, Memphis, announce the appointments of Blair-TV and John Blair & Co. natl reps. WTRI, Albany-Troy-Schenectady, will become an affiliate of ABC 1 July. XETV, San Diego, has become an ABC affiliate.

A NICKEL

**will go
a long way
these days on WHO Radio!**

Take 8 a.m. to 12 noon as an example . . .

MAYBE instead of a "good five-cent cigar", what this country's advertisers need today is a good look at what *five cents* will buy in radio—WHO Radio.

LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 8 a.m. and 12 noon will deliver 53,953 actual listening homes.

That's 56.8 homes for a nickel, or 1000 homes for \$.88—**ALL LISTENING TO WHO!**

That's the rock-bottom minimum. With its 50,000-watt, Clear-Channel voice, WHO is heard by thousands of *unmeasured* listeners, both in and outside Iowa. Bonus includes Iowa's 527,000 extra home sets and 573,000 radio-equipped automobiles—plus tremendous audience in "Iowa Plus"!



Let Peters, Griffin, Woodward, Inc. give you all the impressive WHO facts.

(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey data against our 26-time rate.)

WHO
for Iowa PLUS!

Des Moines . . . 50,000 Watts

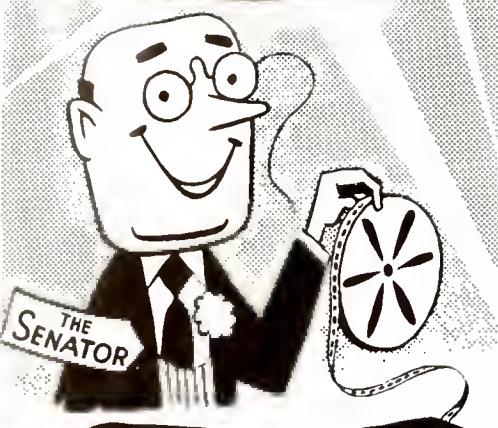
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



Peters, Griffin, Woodward, Inc.,
Exclusive National Representatives

"BABY SPECTACULARS" Open for AA Spots!

(1 MINUTE SPOTS
AVAILABLE)



"Baby Spectaculars?" —

why, they're first run, big-name feature films on KCRA-TV that substitute for George Gobel and "Medic" on "Spectacular" nights.

NBC's Spectaculars are seen live on the Pacific Coast, 3 hours earlier than New York time. Class AA participations are open once-a-month from 7:30-9 p.m. Sundays, 8-9:30 p.m. Mondays and 9-10:30 p.m. Saturdays.

"Baby Spectaculars" feature full-length films from the complete new Screen Gems-Columbia package. Bing Crosby, Humphrey Bogart and Ingrid Bergman are among the many known-name stars. Your Petry man knows all about these "Babies."

KCRA-TV CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

BASIC NBC AFFILIATE

represented by Edward Petry & Co.

SPONSOR BACKSTAGE



By Joe Csida

Vigor of film business evidenced in many ways

A couple of columns ago we made the point that the tv film business was in good and healthy shape, notwithstanding the fact that rather substantial quantities of major Hollywood film have been made available to the telemarket. Nothing I saw or heard at the annual convention of the National Association of Radio and Television Broadcasters, or since has caused me to revise that opinion.

Certainly one of the highlight social events of the NARTB get-together was the tv film industry's "Salute to the NARTB," which took the form of a super-cocktail party sponsored by the following videopix organizations: Ziv, Television Programs of America, Guild, Official, NBC, Screen Gems, ABC and National Telefilm Associates. And another tv film distributor's party earlier in the week was truly one of the most elaborate, expensive and pleasant of the week. I'm referring to MCA TV's shindig, which packed the grand ballroom at the Hilton.

What MCA TV was doing, perhaps, was spending some of the money it will be making on the new Rosemary Clooney series. Even before shooting on the 39 episode series was completed, it had been sold in over 50 markets to Foremost Dairies, Inc., and last week Clairol picked up Rosie's show for New York, Philadelphia, Chicago and a handful of other key markets.

MCA TV is not the only distributor reporting a wholesome amount of business these days. Ziv is rolling along in better-than-ever shape with almost all its shows. The Katz Agency has been pitching a spot-buy versus network-buy presentation in which the case history of the *Ziv Science Fiction Theater* is highlighted. SF Theater has just recently gone into its second year for Emerson Drug, selling Bromo Seltzer. The Ziv show has gone a long way to cure any sales headaches the Emerson folks might have had, with sales increases in virtually every market in which it has been bankrolling the Ziv properties. And Guild just recently issued its annual report with the information that it had netted something over \$100,000 in the past 12-month period, and almost doubled its sales for the first fiscal quarter of this year over the same period last year.

Perhaps one of the most interesting evidences of the vigor of the telefilm business these days was the breakfast meeting held during the early part of the NARTB week
(Please turn to page 70)

XXXI

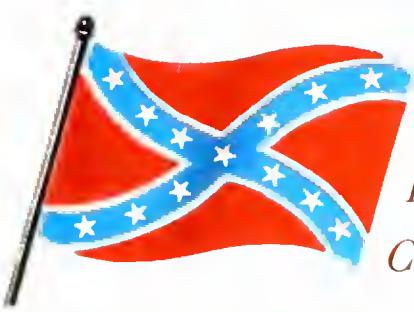
A NEW CHAPTER IN RICHMOND HISTORY

Since 1925, the voice of WRVA Radio has been an inseparable part of the Richmond scene. And public regard has earned WRVA Radio the warmest welcome in Richmond homes . . . the firmest place in Richmond tradition.

Now, rooted in 31 years of acceptance, the same high standards of management, skilled personnel, and creative talent bring a new television station to the people of Richmond. With WRVA-TV, a new chapter enhances a story of unique service over three decades. On the air April 29, 1956, WRVA-TV is full-time operation, with a complete schedule of CBS programs, ingenious local originalions—and the assurance of a hearty response from Richmond viewers.

*WRVA-TV,
represented
by Harrington,
Righter and
Parsons, Inc.*

276



WRVA-TV

Richmond, Va.

CBS Basic Channel **12**

C. T. Lucy, President Barron Howard, Vice President and General Manager James D. Clark, Jr., Sales Manager

RCA INTRODUCES A COMPLETELY “FAMILY” OF AUDIO CONSOLETTES

A model to “fit” every station requirement.

ALL HAVE “BUILT-IN” POWER SUPPLIES, MONITORING AMPLIFIERS AND SPEAKER RELAYS

Here is a “family” of three consolettes that give you the widest choice of facilities ever offered. All have printed-wiring amplifiers in modular construction, providing the utmost in circuit uniformity and performance. Each model has its own “built-in” power supply (the BC-6A has two). Each has built-in monitoring amplifiers and speaker relays.

INSTALLATION IS QUICK, EASY...INEXPENSIVE

The “self-contained” feature of all three models makes them easy to install. There is no need for costly external wiring and “hunting” for a place to mount such items as power supplies, monitoring amplifiers and speaker relays. The reduction of external wiring minimizes the chance of stray hum pick-up greatly improving system performance.

CONVENIENT OPERATION

The low height of each consolette affords maximum studio visibility . . . no stretching to observe cues. Relaxed wrist comfort is provided by mixer controls on the right slant . . . at the right position above the desk top. RCA-developed



Tilt-forward front panel
permits quick accessibility to mixer
pads and spring contacts; makes
maintenance easy.

finger-grip knobs provide convenient, positive control and are color coded for “function identity.”

EASE OF MAINTENANCE

Routine maintenance time is reduced by the quick accessibility of all components . . . easy-to-clean mixer pads, simple-to-adjust leaf-spring contacts on key and push-button switches. This is achieved by a snap-off top cover and a tilt-forward front panel, in addition to strategic placement of components.

RCA MATCHED STYLING PERMITS EXPANDABILITY

Styled with 30-degree sloping panels which match previous equipments such as the BC-2B consolette, BCM-1A mixer, and compatible among themselves, a wide range of augmented facilities is possible. Paired BC-5As provide dual channel operation and extended facilities. Addition of the BCM-1A mixer to any of these consolettes is simple and provides added microphone inputs.

THEY WORK WELL INTO CUSTOM ARRANGEMENTS

Simple functional design and “engineered” compactness makes any number of custom installation arrangements possible. A custom “U” arrangement of two BC-5As flanking a BCM-1A mixer is possible. The 30-degree sloping panels match the slope of video control equipment making them suitable for use in television studio custom applications as well as in radio.

Ask your **RCA Broadcast Sales Representative**
for detailed information



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

EW

CONSOLETTES

FOURTEEN INPUTS

Units for 4 microphones, 2 turntables, 2 remote network or tape. 4 mixer positions. *Built-in power supply.* Easily expanded for dual channel use by pairing with BC-2B's.

\$875*



FIFTEEN INPUTS

Units for 6 microphones, 2 turntables, 2 remote network, 2 utility inputs which may be used for additional turntables, tape, or as required. Eight mixer positions. *Built-in power supply.* Easily expanded for dual channel use by pairing with BC-5A. Convenient script rack.

\$1095*



TWENTY-TWO INPUTS

Units for 10 microphones, 2 turntables, 2 tape, 2 film, 5 remote network. *Dual or single channel operation* with "split-mixer" faders. Master controls both channels simultaneously. Ideal for binaural broadcasting. Nine mixer positions. Two power supplies (one for each channel) for greater reliability. Two monitoring channels, one for program monitoring and talkback, one for cueing and feeding background to studios. Convenient script rack.

\$1750*

*Less Tubes—Prices subject to change without notice.



... NOT SEVENTEEN?

**YES... WBRE-TV does have
a 17 County Coverage**

The male Walrus handles its coverage the hard way*... but... male and female Time Buyers can easily handle the coverage of Northeastern, Pa. with the NBC Big Buy... WBRE-TV! In every respect the all pervading influence over 17 counties... 300,000 TV homes in a population center of over 2,000,000 people.

Every ARB survey shows WBRE-TV to have the greatest penetration!... to have the greatest lead in ratings and audience acceptance! Coupled with the fastest and most complete regional news service plus original program service to all areas... WBRE-TV gives you COVERAGE LEADERSHIP. And if you will contact your nearest Headley-Reed TV office or call WBRE-TV we will be glad to show you how your client's products can have SALES LEADERSHIP.

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHUYLKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
SNYDER MONTOUR CARBON

*The Walrus is prized for the ivory in its upper tusks which grow over 17" in length. Its scientific name means literally...those who walk (*baino*) with their teeth (*odos*).

WBRE
TV Channel 28
WILKES-BARRE, PA.

Costume drama looks like coming trend on webs next season with Official Films selling three shows of that type. They include "Robin Hood" (picture below), "Sir Lancelot," and "The Buccaneers"

Long shows are more firmly entrenched than ever with ABC set to add six in addition to four already on. Among new ones are "Command Performance" (picture below) and 90-minute "Teleramas"

Outside sales by film distributors are feature of network lineup next season. In addition to Official, Screen Gems has sold two new shows, including "Circus Boy" (picture below), while Ziv has sold one

Renewals include "Ford Star Jubilee" on CBS once a month, evidence of continued heavy auto spending on tv. Chevvy will also spend heavily. Below, scene from Jubilee's "Caine Mutiny Court Martial"

Program switches include moving NBC's "Caesar's Hour" from Monday to comedian's old Saturday night time. New nighttime talent on web include Ray Bolger, Buddy Hackett, Tennessee Ernie

TVIE DRAMA

LONG SHOWS

OUTSIDE SALES

RENEWALS

SWITCHES



NETWORK TV LINEUP:

tear it down, build it up

Webs assemble shows looking over shoulder at Washington

To the noisy accompaniment of hassles between the tv networks and their clients, the annual demolition and reconstruction of network nighttime tv schedules for the new season is well underway.

While there are a number of program holes to be filled, the outlines of next season's lineup are emerging.

- The long show will be more firmly entrenched than ever, with ABC joining the trend in earnest and CBS pioneering a weekly 90-minute drama series.

- Costume drama now has a solid beachhold with one film distributor (Official) racking up pace-setting sales involving three shows of this type, including two new ones.

- The over-all programming atmosphere is toward drama and adventure with comedy playing a secondary role.

- Hollywood will be a minor factor in tv programming next season with CBS and NBC distinctly unfriendly toward feature films.

Next season's lineup is being assembled more cautiously this spring. There are a num-

ber of reasons for this, not least among them the awareness on the part of both networks and clients that the all-embracing eye of Washington is pointed in the direction of the tv webs.

While there is no evidence that specific decisions are being made in the light of the warnings issued by anti-trust people (indicating a questioning attitude toward networks selling both time and programs), it may be more than coincidence that film distributors have already made a number of impressive network sales. And agency executives themselves say they detect a new firmness in purpose among the commission houses vis-a-vis their negotiations with networks about what show goes where. This feeling was

particularly apparent among the top agencies.

But there were other factors, too. There were more programs than ever for agencies to see and pass on. A number of program development executives at the agencies reported seeing from 80 to 100 pilots this spring.

And they were not impressed on the whole. "I've never seen so many dogs," said the top programming man at one of the Big Four agencies. The result has been that both networks and clients have been hard put to make decisions about certain time slots.

Other factors slowing up decision-making are (1) the growing competitive picture among the networks, with ABC attracting more blue-chip clients

than ever and (2) the budget strain imposed by price rises. Season-to-season costs have not risen more than in the past but the new money required on top of the millions already invested is giving sponsors pause.

For, though the lineups are being cautiously assembled (or re-assembled), the fact remains that the amount of assembling is making sponsors more aware than ever that, along with tv's powerful sales impact, they must also accept the fact that programming can be an expensive gamble.

It's beginning to look like the only thing permanent about network tv (at night, anyway) is change. Sponsors seeking long-term time franchises are becoming all too conscious that they re-

Ratings below are ARB's, Dec. 1955. "Color Spread" featured Maurice Chevalier, "Chevy Show," Ethel Merman.

THIS SEASON'S NETWORK TV SHOW RATINGS (SHOWN IN CHARTS)

SUNDAY			MONDAY			TUESDAY		
	ABC	CBS		ABC	CBS		ABC	CBS
7 PM								
7:15	You Asked For It	Lassie	It's A Great Life	Kukla, Fran & Ollie	No Net Service	No Net Service	Kukla, Fran & Ollie	No Net Service
	15.8	28.7	15.6	6.2			5.7	
7:30				News—John Daly	CBS News Doug Edwards	No Net Service	News—John Daly	CBS News Doug Edwards
				3.7	10.7		4.8	10.1
7:45	Famous Film Festival	Jack Benny	Color Spread	Topper	Robin Hood	Tony Martin	Warner Bros. Presents	Dinah Shore
	8.3	41.3	18.3	12.3	31.2	9.1	16.9	12.1
8:00				Readers Digest	Burns and Allen	Caesar's Hour	Name That Tune	Phil Silvers
				13.1	28.0	25.0	22.9	24.1
8:30				Voice of Firestone	Godfrey's Talent Scouts	Caesar's Hour	News Caravan	News Caravan
				12.2	34.1	24.9		
9:00				Dotty Mack	I Love Lucy	Medic	Wyatt Earp	Navy Log
				2.3	46.6	24.0	16.2	26.9
9:30				Medical Horizons	December Bride	Montgomery Presents	Meet Millie	Chevy Show
				5.6	33.6	26.9	19.8	26.6
10:00				No Net Service	Studio One	Montgomery Presents	Dupont Caval-cade Theatre	Playwrights '56
							Red Skelton	22.5
10:30	Life Begins At 80 With Adventure	Appointment	Loretta Young	No Net Service	Studio One	Montgomery Presents	No Net Service	Playwrights '56
	6.5	18.5	29.9		23.7	25.8		18.9
	No Net Service	What's My Line	March of Medicine	No Net Service	Studio One	No Net Service	No Net Service	Playwrights '56
	32.9		10.2		26.3			24.3

quire the prophetic vision of a Nostradamus, the luck of the Irish, the showmanship of a Ziegfeld. And the ability to throw a little weight around doesn't hurt, either.

The only area where relative quiet prevails is daytime. CBS' nine hours of daylight shows (only 9:00-10:00 a.m. and 5:00-6:00 p.m. is unprogrammed) will see little change in the fall. However, two switches are set for 28 May, when a 10-minute news strip and an audience participation show, *Stand Up and Be Counted*, will replace Jack Paar, and Johnny Carson will be put into Robert Q. Lewis' strip. The news show is an interesting innovation for daytime network tv, and will bear watching. Also in the bear-watching

category are the two half-hour serials, *As The Earth Turns* and *Edge of Night*, which P&G is placing bets on.

So far the ratings are low but it is too early to tell, the soapers having begun in March. If they do, they may revolutionize daytime tv for they are the first half-hour soap operas ever put on tv and represent an attempt to find out whether the soap opera concept, which hasn't repeated its success in radio, can be salvaged. The half-hour soapers are also an attempt to find a way to keep down daytime cost-per-1,000, still a serious problem in many cases. Half-hour soapers are less expensive than two quarter-hours.

At NBC, the network has bowed to the *Mickey Mouse Club* powerhouse

on ABC and has moved its three-hour 3:00-6:00 p.m. option time period forward a half hour. The new three-hour period will be bracketed by two program changes, the *Tennessee Ernie Ford Show* at 2:30 and reruns of *I Married Joan* at 5:00. The latter, not a permanent change, replaces Pinky Lee, while the once unbeatable *Howdy Doody* period at 5:30 reverts to station time, a break for syndicators.

After failing to make *Breakfast Club* stick on tv, ABC will return to the morning network lists with an ambitious plan to program 9:30 to 11:30. This will get underway sometime between October and January. The time will be opened gradually since the

(Please turn to page 101)

(W) POINT UP WHERE NEXT SEASON'S CHANGES TAKE PLACE

ESDAY	THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
No Net Service	Kukla, Fran & Ollie 6.2	No Net Service	No Net Service	Kukla, Fran & Ollie 5.3	No Net Service	No Net Service	No Net Service	Gene Autry 15.9	No Net Service
No Net Service	News—John Daly 4.8	CBS News Doug Edwards 13.5	No Net Service	News—John Daly 6.3	CBS News Doug Edwards 9.9	No Net Service	Beat The Clock 23.7	Big Surprise 24.2	
Coke Time 12.3	The Lone Ranger 14.7	Sgt. Preston of the Yukon 16.5	Dinah Shore 14.0	Rin-Tin-Tin 27.2	Adventures of Champion 7.4	Coke Time 13.8	Ozark Jubilee 10.0		
News Caravan 14.0	Life Is Worth Living 10.5	Bob Cummings 24.1	You Bet Your Life 42.1	Ozzie and Harriet 24.9	Mama 20.5	Truth or Consequences 24.0	Stage Show 18.9	Perry Como 37.3	
Screen Director's Playhouse 16.5	Stop the Music 12.5	Climax 34.8	People's Choice 20.4	Crossroads 13.9	Our Miss Brooks 27.1	Life of Riley 30.1	Ozark Jubilee 8.8	Jackie Gleason 32.4	Perry Como 37.3
Stage to Yuma 23.9	Star Tonight 5.7	Climax 32.7	Dragnet 33.8	Dollar a Second 17.3	Crusader 17.9	Big Story 26.6	Lawrence Welk 22.7	Two For The Money 28.0	People Are Funny 23.7
Kraft TV Theatre 21.2	Down You Go 4.7	Four Star Playhouse 30.3	Ford Theatre 27.5	The Vise 11.9	Playhouse of Stars 29.0	Star Stage 11.0	Lawrence Welk 26.0	It's Always Jan 17.9	Texaco Star Theatre 23.8
This Is Your Life 29.6	No Net Service	Johnny Carson 14.3	Lux Video Theatre 31.2	Ethel & Albert 7.3	Lineup 30.1	Cavalcade of Sports 24.9	Tomorrow's Careers 0.5	Gunsmoke 20.0	George Gobel 37.0
Midwestern Hayride 11.3	No Net Service	Wanted 6.4	Lux Video Theatre 30.0	No Net Service	Person to Person 32.2	Cavalcade of Sports 21.6	No Net Service	Damon Runyon Theatre 15.4	Your Hit Parade 33.8



How WNEW price soared in 4 years

Figures girls are holding represent price at which WNEW, New York, sold in 1950, 1954 and 1955. Last figure is all-time high for radio station and reflects current demand.

Why they're selling now

Just a few years ago you could buy a radio station for \$100,000.

Radio stations today are selling at the highest prices in industry history. And there are far more who want to buy than want to sell. Why?

After all, just a few years ago many stations were up for sale at bargain prices and there was a mood of despair among many station owners. What changed the atmosphere?

SPONSOR surveyed station brokers who act as middlemen in many station sales as well as station and national representative executives. These are the reasons they cite—and they're well worth pondering for any adman who wants to gauge the direction in which radio is moving:

1. *Profits are way up.* Local business is booming for many stations and today, representatives said, there's a sharp upturn in national spot business as well.

2. *Station operators have confidence in the future.* Buyers of stations feel they can count on continuing radio prosperity, brokers say. There's a virtually universal feeling that radio has passed through the worst stages of its adjustment to television and now knows how to live side by side with its electronic cousin.

3. *There's a new maturity in radio selling.* The industry as a whole, and with invaluable spearheading from RAB, has learned how to dramatize its unique advantages to the advertiser. Today, reps pointed out, advertisers and their agencies recognize that radio provides impact plus the lowest cost of any mass medium.

Waiting in line to buy radio stations

Outlets for a song. But the tune is different now that profits are up

4. *A new creative spirit is reshaping radio programing.* Every week, say reps, you hear of stations who are trying new things ranging all the way from roving newsmen with tape recorders ready to capture news in the making to the introduction of new local personality shows.

What does all this mean to the advertiser? Simply that he is assured of a radio medium which now has the psychological — and financial — resources to continue offering a low-cost vehicle for effective communication with the public.

Here are just a few examples of how the changes taking place in radio oper-

ation have swept up the prices of stations.

Elroy McCaw purchased WINS just two years ago for \$450,000, a good price for the station at that time. But today through complete overhauling of the station's sales and programing operation, WINS' value has grown to the point where it's reported McGaw turned down an offer of \$2,750,000 for the property.

Five years ago WCOP, Boston, was sold for \$150,000. Four years ago it was sold again for \$250,000. And recently, pending FCC approval, the station was sold to Plough Inc., a pharmaceutical firm, for a reported \$450,-

000. Plough has also purchased WCAO, Baltimore, and is said to be negotiating for a station in Miami. Plough is but one of many firms engaged in other businesses which have been expanding station holdings or entering station operation for the first time.

One station broker told SPONSOR that he was trying to sell a Midwest station little more than a year ago for \$650,000 with no takers. The same station was sold just recently for \$800,000.

A representative told this story, illustrative of the fast shifts in station
(Please turn to page 81)

KEY PUBLISHERS ACTIVE

COWLES

KRNT-TV (60%), KRNT Des Moines
KVT Sioux City, Iowa
WCCO, WCCO-TV (47%) Minneapolis
WNAX Yankton, S. Dak.

TIME-LIFE

KDYL, KTVT (80%) Salt Lake City
KLZ, KLZ-TV Denver
KOB, KOB-TV (50%) Albuquerque

MEREDITH

WOW, WOW-TV Omaha
WHEN, WHEN-TV Syracuse
KCMO, KCMO-TV Kansas City
KPHO, KPHO-TV Phoenix

CROWELL-COLIER

KULA, KULA-TV Honolulu
WFDF Flint, Mich.
WFBM, WFBM-TV Indianapolis
WOOD, WOOD-TV Grand Rapids
WTCN, WTCN-TV Minneapolis-St. Paul

NEWHOUSE

KOIN, KOIN-TV (50%) Portland
WABT, WAPI Birmingham
WSYR, WSYR-TV Syracuse
WTPA-TV Harrisburg, Pa.
KWK, KWK-TV (23%) St. Louis

TRIANGLE

WFIL, WFIL-TV Philadelphia
WFBG, WFBG-TV Altoona, Pa.
WHGB (50%) Harrisburg, Pa.
WLBR Lebanon, Pa.
WNBF, WNBF-TV Binghamton, N. Y.



White Rock's \$750,000 budget revolves around Psyche (above) in radio and print. Alfred Morgan, W.R. pres., and radio star Frank Farrell

White Rock drives 'em to drink with spot radio

200-times-a-week schedule pays off big for beverage company

Ulysses plugged up his sailors' ears with wax to keep them from being lured by the voices of the Sirens. But the old Sirens would seem like rank amateurs compared today with Psyche, the White Rock Girl, who's doing her singing and luring over 25 or more radio stations throughout the country.

"It would take a lot of wax to keep our message from getting through," says Cal J. McCarthy Jr., David J. Mahoney v.p. and account supervisor for White Rock.

In New York alone, White Rock

commercials will be heard 200 times a week through July and August. Patterns of frequency vary in West Coast cities and other White Rock markets, but one factor remains a constant:

Over 50% of White Rock Corp.'s SPONSOR-estimated \$750,000 advertising budget goes into radio. This budget is divided among White Rock's three major lines: sparkling water, ginger ale and "true fruit" flavors.

The beverage firm's aims boil down to three basics: (1) increase its New York business; (2) increase sales in

present bottling cities; (3) add bottlers. (The company has 23 bottlers in the U.S. at present. Distribution is principally in New York and on the West Coast.)

"We can do all three things," says Alfred Y. Morgan, president of White Rock Corp., "if we whip consumer interest and demand to a peak. And we have found spot radio an effective and reasonable way to boost consumer demand and sell our products."

White Rock's been a steady spot radio user for many years and, as

company executives will point out, White Rock Corp. has shown a steady increase in sales and earnings since 1952 when Al Morgan took over the company. These increases have been achieved in the face of mounting beverage industry problems.

"Ours are the problems of a successful, prosperous industry," says Martin Killeen, White Rock sales v.p.

They can be summed up with two words: competition and distribution. Since World War II, the average American per capita consumption of beverages has grown appreciably and soft drink manufacturers have prospered. Hence a lot of new beverage firms have sprung up until brands of competitive soft drinks (including local and regional brands) can be counted in three figures. This situation has caused a dual squeeze: (1) on the established brands who want to maintain their share of the market; (2) on retail outlets that have only so much space for storing and displaying beverages.

"We feel that one of the surest ways to get good supermarket and other retailer shelf space is through consumer demand," says McCarthy. "That's why we lean heavily on saturation spot advertising to push our distribution."

Rather than spread its limited budget thin over the year, White Rock maintains a limited year-round radio campaign starting from schedules of five announcements weekly, that builds slowly through the spring and hits a peak during the summer months.

"We also rotate our commercials

Radio merchandising is key to W.R. success. A. Morgan, W.R. pres., signs up WRCA. L. to r. are R. Bumstead, Mahoney media dir.; R. Howard, NBC Spot Sales; M. Killeen, W.R. sales v.p.; David Mahoney, agency pres.; C. McCarthy, v.p. and a/e; S. Sottile, W.R. prom.



How White Rock fights competitors with radio

1. Over 50% of White Rock's \$750,000 budget goes into spot radio announcement schedule, supported by ads in newspapers.
2. To unify all White Rock beverages, all commercials start with jingle, followed by Psyche, White Rock's sales personality.
3. Commercials rotate among White Rock drinks: sparkling water and ginger ale in fall and winter, fruit flavors in summer.
4. During peak summer drinking season, commercials hit 200 a week, taper off gradually in fall to minimum five a week.
5. White Rock's agency buys radio merchandising plans whenever possible, aims at large number of retailer product displays.

seasonally," Roger Bumstead, agency media director, told SPONSOR. "During the winter we concentrate on promoting sparkling water and ginger ale. This means scheduling radio announcements to reach mixed adult audiences. During the summer we concentrate on flavors and aim at women, kids and general family audiences."

By April 1956, White Rock was scheduling over 75 announcements weekly in New York alone. New York, of course, provides White Rock with the major part of its total sales volume and therefore rates the major portion of the firm's national advertising budget.

"Because we have to woo the retailers continuously," says McCarthy, "we're using three merchandising

services: WCBS Supermarketing, WABC Radiodizing and WRCA Chain Lightning. Each station arranges for one week of retailer displays in every 13-week on-air cycle. But we're equally heavy on the independent stations, such as WNEW, WMCA."

In an April 1956 week, for example, White Rock was on WCBS with 21 one-minute announcements for ginger ale and sparkling water. These announcements were scattered through the day from 9:00 a.m. near the *Bob Hayes Show* to 6:15 p.m. between Allan Jackson's news show and Herman Hickman. Said WCBS: "These 21 one-minute announcements will make 6,582,870 listener selling impressions each week for White Rock's 'honest ingredients' story."

During the same period, White Rock used five other New York stations, including WRCA, WABC, WNEW, WINS, WMCA. On WMCA, 25 minute-announcements weekly ran between 7:30 a.m. and 8:30 p.m. Fall, winter and spring schedules are fairly evenly distributed throughout the week.

"In the summer, we change our tactics to conform to changed listening habits," says Bumstead. "We tend to run most of our commercials over the weekend when families listen to radio in their cars, out-of doors, at beaches."

To reach kids, White Rock also uses some spot tv participations in kid shows during the summer months. In these, the White Rock girl is an animated cartoon figure, the jingle is the same as the radio jingles.

White Rock has half a dozen or more

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"As alike as cookies stamped from the same cutter" is the depressing picture authors paint of the Madison Avenue crowd

Drawing by Robert Osborn. Reprinted from "The Exurbanites" by permission of J. B. Lippincott Co. © 1955 by A. C. Spectorsky

Farewell from the kazoo in the gray flannel suit

The deluge of books on life in the ad agency from "Hucksters" to "Golden Kazoo" threw Bream "off the beam"

EDITOR'S NOTE: Following is the playback of a tape found on a battered Minicam recorder awash in a rain puddle outside Michael's Pub on East 48th Street:

Goodbye, Sloan Wilson and A. C. Spectorsky! Farewell, John G. Schneider, Shepherd Mead and Frederick Wakeman! Au revoir, Authors League of America and everyone else who is contemplating the writing of still another book about madness on Madison Avenue. This is your old friend and former reader, Freddy Bream, signing off. Over and out—and I mean *out!*

Oh, don't worry fellows—you can get other readers. I can always be replaced. Just like I was replaced on the Aunt Sadie's Cake Mix account the time I tried for extra impact on our visual demonstration by buttering the lens of the tv camera instead of the cookie pan. But where you huckster-hecklers are really going to miss me is in the modeling department. I didn't much mind being a smear on your microscope or a decimal point in your statistics, but I sure hated being made out to be eccentric when I was only a little crazy from overwork at the agency.

I've also grown pretty tired of trying to live in the manner in which you would have your readers believe I am accustomed. I am not and never was a two-telephones-on-the-table-at-the-Stork Club man, and reading about your heroes who are only depresses me.

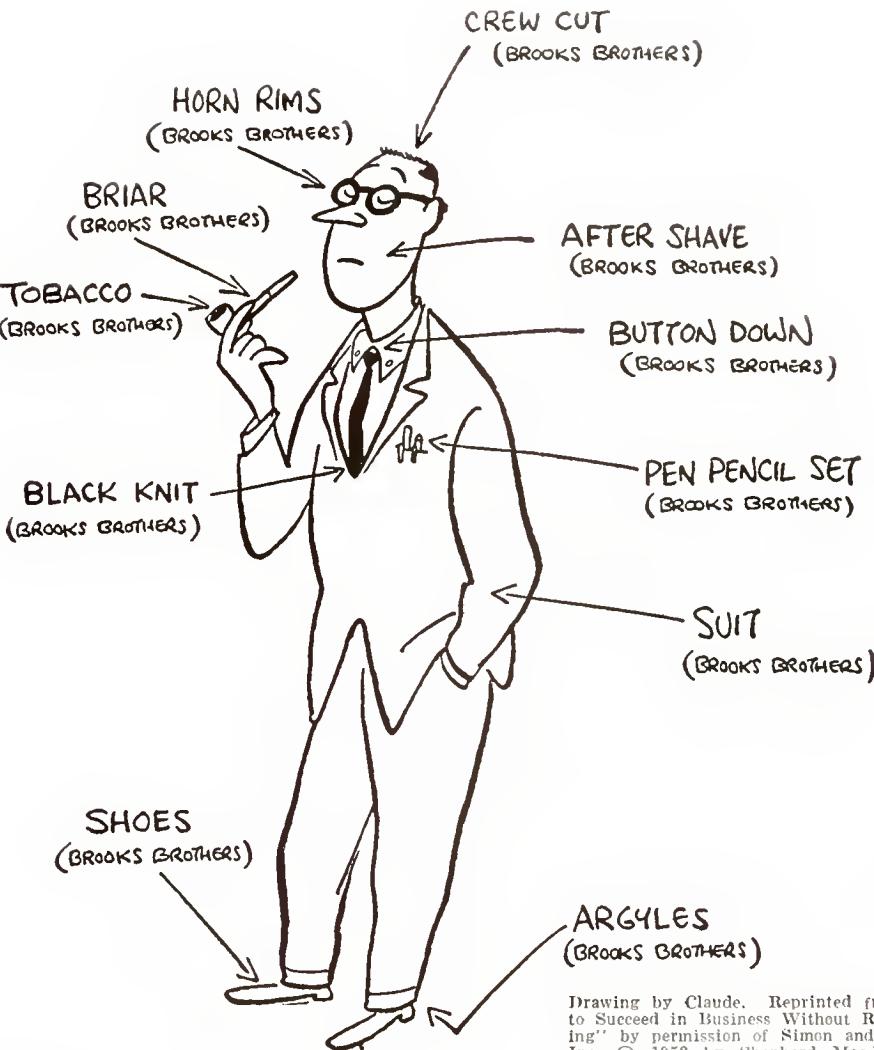
Anyway, it's all over now and no hard feelings—much. I've wrapped up my button-down shirts in my gray flannel suit and sneaked the bundle into a locker down at Grand Central.

I'm letting my crew-cut grow in. I've kicked from my heels the last trace of gold dust that sifted down from that 24-carat kazoo, and one of these days the question will be passed up and down the Avenue: "Whatever became of good old Freddy Bream?"

Well, I can give you the answer to that one right now. Good old Freddy will be gone from the metro market,

the fringe market and out beyond the small markets to settle down happily in a nothing-market that has yet to know a Pulse survey or a rental library. And should a stray Bookmobile ever come through, he'll pick out a good Eric Stanley Gardner novel provided it doesn't have some title like *The Case of The Addled Adman*.

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Drawing by Claude. Reprinted from "How to Succeed in Business Without Really Trying" by permission of Simon and Schuster, Inc. © 1952 by Shepherd Mead.

Against such conformity, SPONSOR's fictional hero wages one-man revolt



When Levy sales climbed, climbed, climbed, Quentin Reynolds (above l.) invited Levy pres. Sam Rubin (r.) to guest on WABC-TV

How radio sold "Wewy's Bwead"

Doyle-Dane-Bernbach parlayed baby-talk radio copy into Levy sales boom

Joshua S. Epstein, account supervisor for Doyle-Dane-Bernbach, has summed up the problems of the bread business rhymingly as: "If you leave too few, you lose sales; if you leave too many, you get stales." Levy's was a New York bakery that had the "sale-stale" problem.

In the past year Levy's has gotten bigger sales and reduced stales more than at any previous time with its saturation advertising in metropolitan New York: Today some 35% of Levy's total budget is in radio announcements. In other words, Levy's spends \$65,000 in radio, \$80,000 in newspapers and the remainder of the \$185,000 budget in subway posters. Its new Cinnamon Raisin Bread increased in sales 400% since going on the radio to promote it less than a year ago.

Until Doyle-Dane-Bernbach became Levy's agency in 1949, Levy distributed exclusively in Brooklyn and had never moved out of it. Then Ned Doyle, the agency's executive v.p., approached Levy's president, Sam Rubin, and said:

"You're passing up some of the best advertising media, if you stick to Brooklyn only."

And so Levy began a \$1 million expansion program in 1949 to push its distribution into the four boroughs (excluding Staten Island), Nassau County, Westchester, Putnam, lower Connecticut and northern New Jersey. Today the firm operates 65 trucks, or more than three times as many as seven years ago. Sales have been rising steadily, and Levy, once renowned only for its rye bread, now

has a line of several specialty breads as well. Since appointing the agency, Levy increased its budget from \$40,000 in 1949 to \$185,000 in 1956.

"We won't say that radio did it all," says Epstein, "But it has certainly contributed a substantial lot to Levy's growth and is doing a great job for us right now."

It's up to radio predominantly, however, to help Levy get distribution for its new specialty breads like cinnamon raisin and cheese bread. This, Levy's feels, can be done if two advertising aims are achieved: (1) Levy's quality, previously associated with rye bread only, transfers to the other specialty breads; (2) consumer appetite is sufficiently whetted to exercise pressure upon some reluctant food chains who carry their own brands.

Three media are put to work selling Levy's bread: radio, which generally pushes one particular specialty bread for a several-months long campaign; newspapers, which rotate ads for the several breads; subways posters, that show Levy's Rye Bread principally. The rye bread is, of course, still the biggest seller by far in Levy's line.

This year, Levy has a minute participation daily on *Carleton Frederick's* show, WMGM Mondays through Fridays, 10:00-11:00 a.m., advertising Levy's rye bread 52 weeks of the year. The remainder of Levy's radio schedules are devoted 100% to one of the specialty breads the baker is promoting this year: cinnamon raisin bread.

On WQXR, for example, Levy wages a seven-day campaign, with 61 announcements weekly preceding the *New York Times News* from morning through night. These 7-second quickie announcements serve as reminder copy and deliver substantial cumulative audiences to Levy's every week.

Here are samples of the quickie copy Mrs. Phyllis K. Robinson, agency copywriter, turns out for the station:

"Well how do you like that! Levy's Cinnamon Raisin Bread stays fresh for weeks . . . when you store it in the refrigerator!"

Or, "Don't try to count all the raisins in Levy's Cinnamon Raisin Bread. Just toast it . . . and love it!"

There are about a dozen varieties of such quickie commercials, that aim to evoke smell and taste and above all desire for Levy's breads in one or two quick phrases.

Currently Levy is also on three other independent stations for an intensive six months campaign: WINS, three times weekly on the *Bob and Ray* show; WNEW, three times weekly on *Klaven and Finch*, and WMCA, four times weekly with *Gallagher and Finch*. In each instance, emphasis is upon early-morning personalities.

"We like to reach women while they're preparing breakfast for their families and just before they go out shopping," Jean Simpson, Doyle-Dane-Bernbach's timebuyer on the Levy account, told SPONSOR. "Our emphasis is on personalities who've developed a good following. When we get a good buy on them, we find that they create the best atmosphere for our product and our commercial approach."

Doyle-Dane-Bernbach's copy approach, incidentally, has not only

sold the various Levy breads, but has also caused an accolade of favorable comments among other agencies. In a recent SPONSOR survey of agency copywriters and copy chiefs who were asked to name outstandingly effective and creative radio campaigns, Levy's Cinnamon Bread commercials were mentioned most frequently, despite the fact that the entire Levy campaign at its saturation peak reaches listeners 79 times a week. (For detailed story on radio copy, see SPONSOR 30 April 1956.)

"You get the impression that they're on hundreds of times weekly through the day," one agency copy chief told SPONSOR. "But they're so easy to listen to, you sort of look forward to them."

This is the commercial that has gotten more attention than the previous Levy commercials. In her note to the stations, Mrs. Robinson explains: "This is a dialogue between a little boy who talks baby-talk and his patient mother who's trying to break him of it. The boy should sound young enough to be cute instead of irritating. Also he's very eager to please mama and repeats the correct pronunciations very carefully. The mother should have a warm voice, fairly young, that the listener can identify with—and her tone should be an almost over-patient, over-careful one—a 'good mother right out of the child training books.'

Here's the 20-second dialogue:

Boy: "I want Wevy's Cinnamon Waisin Bwead."

Mother: "Not bwead. Bread."

Boy: "Bread."

Mother: "Not waisin. Raisin."

Boy: "Raisin."

Mother: "Not cimimumum. Cinnamon."

Boy: "Cinnamon."

Mother: "Not Wevy's. Levy's."

Boy: "Levy's."

Mother: "All together now . . ."

Boy: "I want Wevy's Cimimumum Waisin Bwead!"

P.S. Ruth Franklin, the young actress who plays the little boy, now promotes herself as "the little boy's voice in the Wevy's Cimimumum Waisin Bwead commercial."

Besides its saturation campaign during the week, Levy also buys four participations weekly in WNEW's *Make Believe Ballroom* aimed at the weekend shopper.

"It's important to reach women when they're most likely to be making up shopping lists," Epstein says. "And usually, women with small children, concentrate their week's shopping on Saturday."

Levy actually started in business 75 years ago, and became known as "one of the Jewish bakers," with its famous rye bread. This rye bread still accounts for a large chunk of total Levy sales, but in its attempt to broad-

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This D-D-B group helped Levy grow into major New York baker: Josh Epstein, a.e., with (l. to r.) Timebuyer Jean Simpson, Copywriter Judy Protas, Copy Chief Phyllis Robinson



4A's members agree that radio, tv can only get bigger

**Resurgence of radio and steady growth of television are among
"hot topics" of advertising men in meeting at White Sulphur Springs**

Television is indisputably the advertising medium showing the greatest growth during the past year, both in terms of agency activity and advertising billings. But radio, its competitor for the nation's ears, is evoking a ground-swell of new and renewed client-agency interest.

This is the consensus among top-level advertising agency management attending the annual meeting of the American Association of Advertising Agencies (Four A's) in White Sulphur Springs, W. Va., 26-28 April. Board chairmen, presidents, partners, plans board members, vice presidents of the senior, regular and special variety—all were asked by SPONSOR to characterize the growth and activity of broadcast media in recent months. (They also talked to SPONSOR

informally about other things on their mind. The most pressing was the matter of agency commission, and what will evolve from the Four A consent agreement with the government.) One main clause in the consent decree stated the group would abstain from collective action in the case of the 15% commission paid to agencies by media.)

Television has outpaced even its own record in sparking more interest and buying during the past year. Four out of five AAAA members surveyed by SPONSOR reported tv's enhanced position. They spoke both in terms of the amount of additional billing and of the greater quantity of buying. Tv showed a slackening off or evening out only when agencies weren't able to get suitable nighttime

periods or prime spot availabilities—or when costs were too high. Agency executives said television continues on the upgrade because of its (1) selling ability, (2) dominance in the package goods field, (3) marked movement into regional and local areas, and (4) still-undeveloped potential both in terms of reaching people and selling goods.

1. Selling ability. The simplest reason tv continues to develop at a fast pace is that it sells, according to Joel F. Jacobs, vice president, Doherty, Clifford, Steers & Shenfield, New York. He reduces the medium's vigor to terms of "product opportunity." Agency people agree this is the final test of any medium. For after all, how can one judge a salesman but by sales?

TV: *HOW THEY SEE IT*

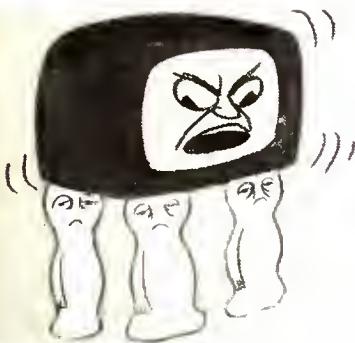
- Tv is costly, both in terms of network and spot . . . but it sells! Because of its sales record, it's growing in billing and in quantity of buying more than any other medium
- Advertisers find it just as exciting today as it was five years ago, indeed even more so
- More regional and local advertisers are getting into the act, setting a virtual trend
- Tv is tops in selling package goods, particularly, and in cementing dealer relations

RADIO: *HOW THEY SEE IT*

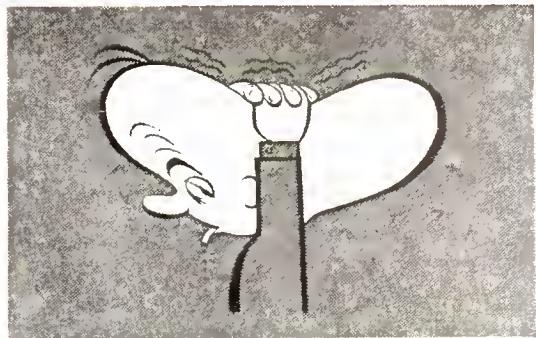
- Although radio is accepted as an indispensable basic medium, too many buyers have overlooked a lot of its pluses and are now re-evaluating it as a great sales-getter
- Advertisers are developing many of their own unique buying variations in radio
- Radio's dominance in reaching large audiences during certain hours is undisputed
- Its costs and coverage are attracting a lot of new—and renewed—interest at long last

VIEW FROM CLOUD 13

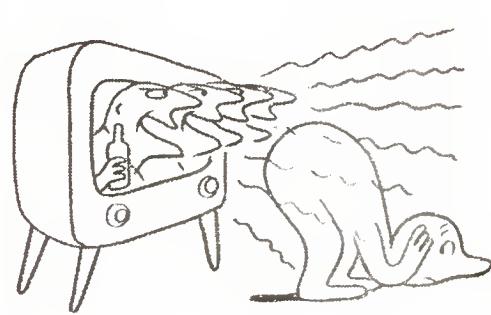
Tv highlights of a speech given at the Four A meeting in White Sulphur Springs by John H. Tinker, Jr., senior v.p. and creative director of McCann-Erickson, New York



Tv has tripled creative headaches. Weekend tv executive has been described as—about an hour and a half. It's a happy life of hysteria—doom, despair and dyspepsia!



"With all the facts I've heard or read, I'll have to get a larger head!" In tv, more than in any other area, we must spare creative breed from too much extra heavy thinking . . .



We have 40 to 70 commercials thrown at us in the average evening. This is like having five different salesmen all shouting at you one after another in a minute's time

2. Dominance in the package goods field.

tv is a "must" for certain kinds of package goods in the opinion of John F. Lyden, senior vice president, Ted Bates & Co., New York. These types include products reliant on closely-knit dealer structures and those with distribution limited to a certain radius around a market.

BBDO tv activity is on the rise for the same reason. Len Carey, vice president-client contact executive, says: "The impact of tv can't be discounted for package goods. It's about the quickest way I know of to establish a product in the minds of consumers. Tv's excitement is still attractive to a lot of clients."

3. Movement into regional and local areas.

Tv billing has gone up

for many agencies as clients expand advertising emphasis with buying in regional and local markets. Gains typical of this trend are reported by James G. Cominos, vice president in charge of tv and radio for Needham, Louis & Brorby, Chicago, and by Robert A. Wilson, vice president, Cargill & Wilson, Richmond, Va. Wilson also said there are improved facilities and service regionally and locally.

4. Potential. Ken Dyke, vice president-assistant to the president, Young & Rubicam, New York, gives a viewpoint on how clients apply television's potential to its actuality. "Tv has expanded more than other medium at Y&R because it has developed more possibilities and more power. Clients

are showing a greater concern with and interest in television. With the kind of money our accounts have, they're most interested in getting out of their advertising the greatest return as quickly as they can. Tv, potentially, has this to offer."

Cost seems to cast the only shadow over tv's rosy glow.

And it's particularly acute for the smaller-budget client. Alvin Kaplan, partner, Kaplan Agency, New York, commented: "I'm for tv 1,000%, but I don't urge clients to buy it because they won't be big enough to keep in it and stay in it. It gets to the point where the smaller advertiser, no matter how good the advertising, the product or the show, will lose the show and have his time taken away."

(Please turn page)

Four A guests: From l, Don Kemper, Don Kemper Co., and Ralph Roberts, Bozell & Jacobs, both Indianapolis; B. B. Brewer, Bruce B. Brewer Co., K. C.; Robert Daiger, VanSant, Dugdale, Baltimore

Ad leaders compare notes: From l, Frederic R. Gamble, 4A pres.; Edwin W. Ebel, ANA bd. chm., vp, General Foods; Henry G. Little, retiring 4A bd. chm.; Paul West, ANA bd. chm.



The top executive of a New York agency billing \$40 million annually in the broadcast media termed his company "a very cost-conscious shop. The cost of tv is one of the reasons we're in spot rather than network. We tend to buy tv, although this picture may change. Spot costs are now rising toward the \$2 cost-per-1000 mark."

A similar view of costs is seen in a regional agency, the Bruce B. Brewer Co., Kansas City. Bruce Brewer says almost all of his clients buy tv "and we expect to continue with it unless it prices itself out of the market. The entry fee is so darned big!"

Turning to the subject of radio, most Four A agency executives see it as a primary basic medium. And they like the development of more creative and effective uses for it.

Radio's growth in the past year isn't as great as television's. In many ways, however, that growth is more spectacular because it was less expected. Agency men told SPONSOR this renewed—and, in some cases, new—interest shown by advertisers is the result of two main influences. One, of course, is cost.

"You can reach people cheaper with radio than with any other medium," asserts Bryan Houston, board chairman, Bryan Houston Inc., New York. "Radio is coming back because we were damned fools to drop it!" A spokesman from another major New York agency, billing more than \$10 million in radio, commented that "radio can be much more economical than tv in certain product classifications." Radio is a permanent part of most drug and some food products in his shop, for example. "We associate radio with the kind of items which have a generalized and diffused distribution."

New techniques in using radio advertising is the other major factor that contributed to its recent growth.

Earle Ludgin, board chairman, Earle Ludgin & Co., Chicago reports use of more saturation campaigns and new saturation concepts. "We're testing saturation schedules on a couple of products now (one is a regional coffee) because we want to see if radio—used on a full scale—can work as it used to." Needham, Louis &

(Please turn to page 90)

ALL-SERVICE AGENCY

Down in Charlotte, N. C., at 1214 Elizabeth Avenue there's an agency that has built success out of service beyond the call of contract.

At one time or another, Walter J. Klein Co. has staged fashion shows, planned fund raising campaigns, conducted dealer meetings and helped pick building sites for new businesses. On a more routine level it has turned out original music, created finished tv commercials and produced tv shows.

Within its own walls are a large studio solely for filming tv commercials, synchronous recording facilities for radio and tv commercials, and a film department where tv commercials are sound-edited and tv shows are prepared.

One room serves as a theatre for checking radio and tv commercials, watching tv shows, and as a conference room. All graphic creative ideas and plans produced by the agency are done within the agency by the creative director and a staff of artists. The photography department includes facilities for newest techniques in color and black-and-white—still and movie.

At the head of this many sided enterprise is Walter Klein, a young man who at 25 opened his agency with first month billings of \$800. In six years he and his staff have pushed the monthly figure past the \$100,000 mark.

"While some agencies," says Klein, "consider their services complete after they have turned out media advertising, direct mail, and a few printed items, that is when our job begins."

The Klein agency has put dozens of consumer products on the market. It has literally created products, named them, legally protected them, packaged them, advertised them and sold them.

On the back of a recent Klein brochure is a statement of policy which reads, in part: "If we ever feel we are giving a client all the service he needs, we have grown complacent." It might well continue, if ever a client feels he is getting all the service he needs, he is getting complacent.

Modern building houses self-sufficient Walter J. Klein Co. advertising agency; has own film department



Are WOMEN going out of style?

**The ladies and the advertisers agree gals
are indispensable—but some of their
ad ideas and approaches aren't!**

Whispers of disquietude circulated through hotel halls in Boston recently, accompanied by women broadcasters. Only in quiet tones did members of the American Women in Radio and Television, meeting in convention there 26-29 April, bring up the crucial suspicion: "ARE women going out of style—in the broadcast media?"

Some of them talked of mass axings of homemaker personality shows, particularly in the larger cities. Others spoke of replacement by disk jockeys and news bulletins, by a network pick-up or—the very worst of all—by another woman! A few of the

gals figured they saw anti-female straws in the wind, heard the death knell and felt a chill wind blowing—in their direction.

So SPONSOR decided to take up the issue of the role of women in radio and television, for the umpteenth time. It checked women broadcasters and their bosses (advertiser or otherwise) in an attempt to bring the picture into clearer focus.

The point of this focus: To keep in the front of fashion, so she'll never go out of style, the woman in broadcasting will have to act sharp and be sharp. In television—look sharp!

AWRT has new officers: l. to r. are Central vp, Martha Crane, WLS, Chicago; sec'y-treas., Nena Badenoch, Nat'l Society for Crippled Children & Adults; pres., Edythe Fern Melrose, WXYZ (am-tv), Detroit; Western vp, Marion Rose, KPIX, San Francisco; Southern vp, Edith Ford, WLW-A (tv), Atlanta; Southwest vp, Sarah Moon, KSFA, Nacogdoches, Tex.



"New look" in lady broadcasters: AWRT's Miriam Stevenson, Miss Universe of 1954, is women's director, WIS-TV, Columbia, S. C.

She has a lot of challenges, and new ones, to meet. But she's especially well equipped to anticipate them and to master them. Here's why the women, and station executives, think so:

1. Women are innate public relations specialists. Most women inevitably are on the *qui vive* in meeting people. They're good at transmitting ideas and concepts. Among their "special virtues and talents" for public relations, said AWRT convention speaker Harold Fellows, president, National Association of Radio and Television Broadcasters, is their "intelligence and persuasiveness."
2. Women broadcasters know how
(Please turn to page 99)

Spot tv clients spend

Second of TvB's reports gives spending by pod

Just one month after release of the first spot tv dollar figures in industry history (covering the last quarter of 1955), Television Bureau of Advertising has issued its second report covering the first quarter of 1956. Rapid release of the 1956 figures signifies that the calculation procedure based on data from N. C. Rorabaugh Co. is rolling smoothly and assures advertisers that they can count on spot tv data as a regular planning barometer.

Here are report highlights:

- Total spot tv expenditures in the first quarter of 1956 came to \$100,209,000.

- This is based on spending by 2,702 advertisers. N. C. Rorabaugh figures show the number of advertisers using spot tv has been growing rapidly. There were 2,346 spot tv clients in the first quarter of 1955; 1,950 in 1954; 1,260 in 1953; 1,277 in 1952; 987 in 1951; 527 in 1950; and 267 in 1949.

- Spending by spot tv clients is by no means confined to purchase of time for announcements; 21.9% of the

total expenditure, or \$22,017,000, is for purchase of programs. This figure represents the cost of *time* only.

Revelation that program spending accounts for so high a proportion of spot tv activity will be an important factor in dispelling the notion that spot tv means announcement buying. TvB points out many clients — including Falstaff Brewing, Heinz, Anheuser-Busch, Warner Lambert, Standard Oil of Indiana, Esso, Socony, Pacific Coast Borax, Phillips Petroleum, Emerson Drug — spend most of their spot tv dollars on programs. (In general, this means film programming though there are numerous clients using local live shows.) The leader in spot program expenditures, says TvB, is Kellogg with an estimated "39% of its spot television facility money in programs alone."

N. C. Rorabaugh data used for the dollar calculations comes from 267 stations covering 181 markets. Figures are based on gross (one-time) rates for time alone. Both national and regional advertisers are included. ★★★

HOW SPOT TV SPENDING BREAKS DOWN BY TIME OF DAY ON AIR, TYPE OF CAMPAIGN*

DAY	\$34,637,000	34.6%
NIGHT	\$55,620,000	55.5%
LATE NIGHT	\$9,952,000	9.9%
TOTAL	\$100,209,000	100.0%

ANNOUNCEMENTS	\$44,599,000	44.5%
ID's	\$12,183,000	12.2%
PARTICIPATIONS	\$21,410,000	21.4%
SHOWS	\$22,017,000	21.9%
TOTAL	\$100,209,000	100.0%

*For first quarter, 1956

10,209,000 in first quarter '56

ties and for top 200 advertisers. Program buys account for 22% of total

FOODS BUY MORE SPOT TV THAN ANY OTHER PRODUCT TYPE

Product category	Spending estimate 4th quarter '55	Spending estimate 1st quarter '56
AGRICULTURE	\$378,000	\$310,000
ALE, BEER & WINE	\$9,446,000	\$8,323,000
AMUSEMENTS, ENTERTAINMENT	\$119,000	\$157,000
AUTOMOTIVE	\$5,321,000	\$3,280,000
BUILDING MATERIAL, FIXTURES, PAINTS	\$1,069,000	\$805,000
CLOTHING & ACCESSORIES	\$2,485,000	\$1,793,000
CONFECTIONS & SOFT DRINKS	\$5,391,000	\$4,673,000
CONSUMER SERVICES	\$3,146,000	\$2,952,000
COSMETICS & TOILETRIES	\$7,864,000	\$7,442,000
DENTAL PRODUCTS	\$2,779,000	\$4,253,000
DRUG PRODUCTS	\$8,909,000	\$10,726,000
FOOD & GROCERY PRODUCTS	\$27,106,000	\$28,461,000
GARDEN SUPPLIES & EQUIPMENT	\$43,000	\$134,000
GASOLINE & LUBRICANTS	\$3,698,000	\$3,123,000
HOTELS, RESORTS, RESTAURANTS	\$50,000	\$48,000
HOUSEHOLD CLEANERS, POLISHES, WAXES	\$2,004,000	\$1,579,000
HOUSEHOLD APPLIANCES	\$2,444,000	\$1,505,000
HOUSEHOLD FURNISHINGS	\$833,000	\$768,000
HOUSEHOLD LAUNDRY PRODUCTS	\$4,318,000	\$4,747,000
HOUSEHOLD PAPER PRODUCTS	\$951,000	\$1,108,000
HOUSEHOLD GENERAL	\$992,000	\$975,000
NOTIONS	\$200,000	\$80,000
PET PRODUCTS	\$1,294,000	\$986,000
PUBLICATIONS	\$133,000	\$564,000
SPORTING GOODS, BICYCLES, TOYS	\$659,000	\$98,000
STATIONERY, OFFICE EQUIPMENT	\$105,000	\$73,000
TV, RADIO, PHONOGRAPH, MUSICAL INST'S	\$1,646,000	\$626,000
TOBACCO PRODUCTS & SUPPLIES	\$6,440,000	\$7,081,000
TRANSPORTATION & TRAVEL	\$1,000,000	\$665,000
WATCHES, JEWELRY, CAMERAS	\$2,138,000	\$1,834,000
MISCELLANEOUS	\$911,000	\$1,040,000
TOTAL	\$103,872,000	\$100,209,000

WHAT TOP 200 SPEND IN SPOT TV*

RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956	RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956
1.	Procter & Gamble	\$4,064,600	\$5,782,800	51.	E. & J. Gallo Winery	\$ 256,800	\$ 388,400
2.	Brown & Williamson Tob.	2,739,100	2,921,900	52.	Bristol-Myers	252,300	384,800
3.	Sterling Drug	1,893,000	2,252,800	53.	Reader's Digest		378,900
4.	General Foods	2,004,000	2,053,800	54.	Falstaff Brewing	354,900	377,900
5.	Kellogg Company	1,199,300	1,780,000	55.	Pepsi Cola	428,000	373,700
6.	Miles Laboratories	1,561,400	1,696,900	56.	Sales Builders	368,300	371,000
7.	Colgate-Palmolive	1,231,000	1,583,100	57.	Seven-Up	399,600	368,400
8.	Philip Morris	1,175,700	1,542,200	58.	Wildroot	341,300	364,800
9.	National Biscuit	1,158,500	1,478,400	59.	Salada Tea	308,600	355,900
10.	General Motors	1,423,700	1,264,200	60.	Tafon Dist.		355,500
11.	Bulova Watch	1,238,900	1,228,400	61.	Best Foods	241,300	349,400
12.	Anahist	887,800	1,194,400	62.	Wesson Oil & Snow Drift	267,200	346,600
13.	American Tel. & Tel.**		1,143,300	63.	Radio Corp.	323,300	344,000
14.	Liggett & Myers Tobacco	902,000	1,122,900	64.	Armour	289,500	340,500
15.	Carter Products	319,200	1,059,900	65.	H. J. Heinz	304,000	327,300
16.	Ford Motor	1,746,800	985,100	66.	Anheuser-Busch	263,000	325,400
17.	Robert Hall Clothes	1,245,500	869,100	67.	Shell Oil	464,800	324,600
18.	Charles Antell	217,800	847,300	68.	American Home Foods	254,600	313,800
19.	Minute Maid	466,700	839,100	69.	Pabst Brewing	294,200	313,500
20.	Continental Baking	609,000	761,400	70.	Plough	367,000	310,500
21.	Block Drug	879,900	751,200	71.	U. S. Tobacco	224,300	306,700
22.	Warner-Lambert Pharma.	755,200	725,900	72.	Ludens	194,100	294,600
23.	Helaine Seager	522,500	725,200	73.	A. & P.	286,800	286,600
24.	Peter Paul	567,900	724,700	74.	Hawley & Hoops	253,700	286,100
25.	Florida Citrus Comm.	598,500	698,500	75.	Standard Brands	265,100	285,600
26.	Grove Laboratories	419,000	659,700	76.	Smith Brothers	220,000	279,900
27.	Coca-Cola	835,300	654,800	77.	Mennen	180,100	276,300
28.	Harold F. Ritchie	703,300	642,000	78.	Brown Shoe	246,800	273,600
29.	Borden	286,200	573,600	79.	Seeck & Kade		273,200
30.	Nestle	961,600	542,400	80.	Lee, Ltd.	266,200	270,000
31.	Esso Standard Oil	553,600	531,500	81.	Pharmaceuticals	226,800	267,500
32.	J. A. Folger	424,300	531,300	82.	Glamorene	132,500	264,200
33.	Toni	436,800	497,700	83.	Beechnut Packing	258,300	262,700
34.	Campbell Soup	763,100	495,600	84.	Carling Brewing		261,000
35.	R. J. Reynolds Tobacco	550,100	487,800	85.	Theo. Hamm Brewing	274,200	260,300
36.	Chrysler	558,100	481,700	86.	Carnation***	183,500	258,800
37.	Chesebrough-Ponds	414,700	474,500	87.	General Baking	395,200	230,300
38.	Lever Brothers	394,100	471,000	88.	Standard Oil Indiana	182,000	230,200
39.	Northern Paper	430,400	448,400	89.	P. Lorillard	260,900	229,500
40.	B. T. Babbitt	492,500	433,200	90.	Simoniz	122,100	227,900
41.	P. Ballantine Sons	446,700	429,600	91.	Socony-Mobil Oil	320,500	227,400
42.	Corn Products Refining	417,300	425,900	92.	American Chicle	247,400	224,300
43.	Benrus Watch	324,300	417,000	93.	Cream of Wheat	172,700	221,500
44.	Tea Council	403,300	403,800	94.	Sealy Mattress	181,700	218,700
45.	Hills Bros. Coffee	250,200	403,500	95.	Eastern Guild	227,300	217,900
46.	Thomas Leeming		401,400	96.	General Mills	349,800	217,500
47.	Vick Chemical	665,600	397,000	97.	Morton Frozen Foods	123,200	216,300
48.	Piels Bros.	407,900	394,200	98.	Pacific Coast Borax	265,500	214,900
49.	Better Living Enterprises	453,900	393,900	99.	F. & M. Schaefer Brewing	188,600	213,500
50.	Stokely-Van Camp	364,500	389,900	100.	Thomas J. Lipton	164,400	212,800

*TVB estimate based on N. C. Rorabaugh data. Blank space in 4th Quarter 1955 columns above means advertiser was not among top 200 in period. **Includes All Regional Tel. Cos. ***Includes Albert Milling Co.

in **IOWA:**

KRNT-TV AGAIN Sweeps Ratings!

18 OUT OF TOP 20

9 out of top 10 Multi-Weekly Shows

9 out of top 10 Once-A-Week Shows

**NEW A·R·B
REPORT!**

MULTI-WEEKLY

1. 10:00PM News (Russ Van Dyke).....10:00PM 35.4
2. News and Sports (Russ Van Dyke-Al Couppee)10:15PM 26.6
3. Art Linkletter1:45PM 20.0
4. Bill Riley's Little Rascals.... 5:15PM 19.9
5. Captain Kangaroo8:30AM 18.3
6. Guiding Light11:45AM 16.8
7. Garry Moore9:15AM 16.3
8. Local News (Paul Rhoades). 6:00PM 16.0
9. Doug Edwards News..... 6:15PM 15.9
10. Pinky Lee4:00PM 15.9

ONCE-A-WEEK

1. I Love Lucy..... 58.8
2. \$64,000 Question 54.0
3. Ed Sullivan Show..... 49.1
4. What's My Line..... 45.7
5. Jack Benny 43.8
6. Lassie 43.0
7. Lux Video Theatre..... 40.5
8. December Bride 39.4
9. The Lucy Show..... 39.0
10. Person to Person..... 37.3

DES MOINES TELEVISION

KRNT-TV

CHANNEL 8 IN IOWA

Katz Has The Facts On That—
Very Highly Audience Rated,
Sales Results Premeditated,
CBS Affiliated
Station in Des Moines!



WHAT TOP 200 SPEND IN SPOT TV*

RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956	RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956
101.	Lewis Food	\$ 199,100	\$ 212,000	151.	Hazel Bishop	\$ 148,600	\$ 127,300
102.	Safeway Stores	343,700	211,300	152.	Drackett	136,400	126,600
103.	Duffy-Mott	176,300	207,900	153.	Walgreen		126,100
104.	Liebmann Breweries	229,400	206,500	154.	Gunther Brewing	133,800	125,100
105.	Libby, McNeil & Libby	186,900	203,500	155.	General Electric	182,500	124,700
106.	Sunshine Biscuit	315,900	203,100	156.	Continental Oil		124,500
107.	Lucky Lager Brewing	147,200	202,200	157.	National Enterprises	123,000	123,100
108.	Standard Oil Ohio	182,600	199,900	158.	Gold Seal		122,400
109.	Hudson Pulp & Paper	157,500	192,800	159.	Petri Wine	337,200	122,400
110.	American Bakeries	236,800	190,500	160.	G. Heileman Brewing	131,200	122,300
111.	Grant		188,700	161.	Bond Stores	137,300	120,500
112.	National Brewing	191,300	186,900	162.	Assoc. Hospital Service	117,200	120,400
113.	Converted Rice	182,600	185,100	163.	Wm. B. Reily & Co.	122,900	120,000
114.	International Cellucotton		184,100	164.	Williamson Candy		119,300
115.	Alkaid		181,900	165.	Mars	181,200	117,900
116.	Grocery Store Products		181,400	166.	Du Pont	356,700	117,000
117.	W. F. McLaughlin	129,000	179,100	167.	M. J. B.		116,500
118.	Avon Products	296,700	174,100	168.	Greyhound	155,100	115,600
119.	Monarch Wine	189,100	171,600	169.	Columbia Broadcasting	401,100	115,600
120.	B. C. Remedy	123,600	171,600	170.	Rival Packing	124,000	114,900
121.	Welch Grape Juice		169,500	171.	Remington Rand		112,400
122.	Seabrook Farms		168,600	172.	New England Conf.	120,000	111,100
123.	Phillips Petroleum	193,600	168,600	173.	Schlitz Brewing	122,200	110,500
124.	Ward Baking	201,900	162,200	174.	General Cigar	148,600	110,100
125.	Pillsbury	306,100	158,300	175.	National Carbon	173,600	108,900
126.	Kroger	143,500	156,900	176.	Rath Packing		108,100
127.	San Francisco Brewing	300,600	155,500	177.	Emerson Drug	122,700	107,600
128.	Paxton & Gallagher	142,700	155,100	178.	William Wrigley	107,300	107,300
129.	Jackson Brewing	150,800	153,000	179.	Chock-Full-O Nuts		106,900
130.	Ralston-Purina	117,180	149,400	180.	American Stores		106,700
131.	Duncan Coffee		148,300	181.	Rayco Mfg.	203,900	106,000
132.	Top Value Enterprises		147,000	182.	Jim Clinton Clothing		105,900
133.	Langendorf Bakeries	184,400	145,500	183.	Whitman & Son	200,400	105,800
134.	Bank of America	126,200	143,600	184.	Holsum Baking	127,000	105,600
135.	Jacob Ruppert Brewery	236,000	143,100	185.	Frito		101,700
136.	S. A. Schonbrunn	133,600	142,800	186.	S. S. S.		100,700
137.	Kraft Foods		140,700	187.	Stroh Brewing	130,500	100,300
138.	Gordon Baking	125,800	140,200	188.	Ohio Provision		100,300
139.	V. La Rosa & Sons	169,600	139,800	189.	International Salt		100,200
140.	Duquesne Brewing		138,200	190.	Swift		100,000
141.	Buitoni Products	133,800	135,800	191.	Castro Convertible		98,700
142.	Sardeau		135,300	192.	Schoenling Brewing		98,500
143.	Richfield Oil		135,200	193.	Los Angeles Brewing	258,300	97,800
144.	Household Finance	167,000	135,100	194.	Rev. Oral Roberts		97,600
145.	Drewrys, Ltd.	166,300	134,000	195.	Oscar Mayer		97,100
146.	International Milling	139,500	132,600	196.	CVA Corp. (Wines)	355,200	96,400
147.	Quality Bakers	160,300	130,900	197.	G. Krueger Brewing		96,000
148.	Blue Plate Foods		129,800	198.	Malt-O-Meal	130,300	95,000
149.	G. H. P. Cigar		129,000	199.	Marlowe Chemical		94,900
150.	George Wiedemann Brew.	137,800	128,200	200.	Blumenthal Choc.		94,700

*TVB estimate based on N. C. Rorabaugh data. Blank space in 4th Quarter 1955 columns above means advertiser was not among top 200 in period.

NOW ON !
THE AIR !
WRGP-TV CHANNEL **3**
CHATTANOOGA

FIRST AND ONLY

FULL POWER

TELEVISION STATION

NBC-ABC

COVERING OVER

60 COUNTIES

IN TENNESSEE, GEORGIA
ALABAMA AND NORTH CAROLINA

IN THE HEART OF THE INDUSTRIAL SOUTH

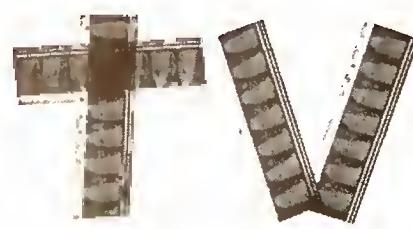
R. G. PATTERSON, PRESIDENT

HARRY STONE, STATION MANAGER

STUDIOS LOCATED 1214 MCCALLIE AVE., CHATTANOOGA, TENNESSEE

REPRESENTED NATIONALLY BY H-R TELEVISION INC.

FOR AVAILABILITIES AND RATES SEE YOUR H-R TELEVISION MAN



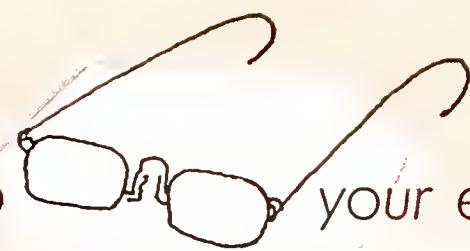
TV film shows recently made available for syndication

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
ADVENTURE			
Adventures of Fu Manchu	Hollywood Tv Service	30	13
Adventures of John Silver	CBS Tv Film Sales	30	26
Captain Grief	Guild Films	30	in fall
Count of Monte Cristo	TPA	30	39
Cross Current	Official Films	30	39
Crunch and Des	NBC Tv Film Div.	30	39
Dateline Europe	Official Films	30	78
Headline	MCA Tv	30	39
Here Comes Tabor	Guild Films	30	in fall
Jungle Jim	Screen Gems	30	26
Overseas Adventure	Official Films	30	39
Sheriff of Cochise	NTA	30	Pilot
Three Musketeers	ABC Film Syndication	30	26
DETECTIVE			
Code Three	ABC Film Syndication	30	39
Fabian of Scotland Yard	CBS Tv Film Sales	30	39
Federal Men	MCA Tv	30	39
Gangbusters	General Teleradio	30	39
Highway Patrol	Ziv Tv	30	39
New Orleans Police Dept.	UM&M	30	39
Public Defender	Interstate Tv	30	69
Stryker of Scotland Yard	Hollywood Tv Service	30	13
DRAMA			
Anthology series	Official Films	30	*
Celebrity Playhouse	Screen Gems	30	39
Charles Boyer series	Official Films	30	*
Damon Runyon Theatre	Screen Gems	30	39
David Niven series	Official Films	30	*
Dick Powell series	Official Films	30	*
Herald Playhouse	ABC Film Syndication	30	34
Judges Chambers	Telescene	15	Pilot
Stage 7	TPA	30	39
Tv Playhouse	Nat'l. Telefilm Assoc.	30	13
Theatre With Lilli Palmer	Nat'l. Telefilm Assoc.	30	39
World's Greatest Authors	Guild Films	30	39
FEATURES			
Anniversary Package	ABC Film Syndication	var.	16
Hollywood Movie Parade	Screen Gems	var.	104
Movieland	Assoc. Artists Productions	var.	68
Nugget group	Hollywood Tv Service	var.	51
RKO group	C&C Tv	var.	742
Silver group	Hollywood Tv Service	var.	24
TNT group	Nat'l. Telefilm Assoc.	var.	35
Warner Brothers group	Assoc. Artists Productions	var.	700-800
KIDDIES' SHOWS			
Animal Crackers	Sterling	var.	50
Playland	Sterling	var.	50
MUSICAL			
Ina Ray Hutton	Guild Films	30	Pilot
Rosemary Clooney Show	MCA Tv	30	39

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
MUSICAL (continued)			
Town and Country Time	RCA Recorded Program Services	15	52
Town and Country Time	RCA Recorded Program Services	30	26
MYSTERY			
I Spy	Guild Films	30	39
Man Called "X"	Ziv Tv	30	39
Secret Mission	Nat'l. Telefilm Assoc.	30	13
SITUATION COMEDY			
The Goldbergs	Guild Films	30	39
The Great Gildersleeve	NBC Tv Film Division	30	39
I Married Joan	Interstate Tv	30	98
My Little Margie	Official Films	30	126
Susie	TPA	30	52
Trouble With Father	Official Films	30	130
Willy	Official Films	30	39
SPORTS			
Bowling Time	Sterling	60	13
Junior Sports League	RCA Recorded Program Services	30	39
Mad Whirl	Nat'l. Telefilm Assoc.	30	13
Sam Snead Show	RCA Recorded Program Services	5	39
WESTERN			
Adventures of Kit Carson	MCA Tv	30	104
Brave Eagle	CBS Tv Film Sales	30	26
Champion	CBS Tv Film Sales	30	26
Frontier Doctor	Hollywood Tv Service	30	39
Judge Roy Bean	Screen Craft Pictures	30	39
MISCELLANEOUS			
<i>Interview-film clips:</i>			
Hollywood Preview	Sterling	30	50
<i>Nature:</i>			
World Around Us	RCA Recorded Program Services	15	26
<i>Semi-documentary:</i>			
The American Legend	Official Films	30	39
<i>Shorts and cartoons:</i>			
Paramount shorts, cartoons	UM&M	var.	1,400
Terrytoons	CBS Tv Film Sales	6	156
Warner Brothers cartoons	Assoc. Artists Productions	6	300-400
Warner Brothers shorts	Assoc. Artists Productions	var.	1,000
<i>Space show:</i>			
Commando Cody	Hollywood Tv Service	30	12
<i>Women's:</i>			
It's Baby Time	Walt Schwimmer	15	52
It's Fun to Reduce	Guild Films	15	65
<i>Others:</i>			
Jungle Adventure package	Sterling	var.	over 100
Under the Sun	CBS Tv Film Sales	30	39

*Being sold as package of 153 under title "Star Performance" or as individual series.

See page 52 for Film Notes and Trends



keep your eyes on this market

the greater Wheeling market

The booming Greater Wheeling market, comprised of a million and a half people with a combined spendable income of TWO BILLION DOLLARS, is one of the most rapidly expanding industrial areas in America! WTRF-TV, Wheeling, serving 312,400 TV homes, has kept pace with the march of progress. Every accredited method of audience measurement indicates WTRF-TV is by far the most popular TV station in this important market—the number one advertising medium in America's industrial heartland—

the "rich Rhur Valley of America!"



"a station worth watching"

wtrf tv

NBC

CHANNEL 7

Wheeling 7, West Virginia

For availabilities, call Hollingbery
or Bob Ferguson, VP and GM or
Needham Smith, SM
Wheeling 1177.



316,000 watts
Equipped for network color

Reaching a market that's reaching

new importance!

THESE ARE THE

Radio Stations



THAT MAKE

**PETERS, GRIFFIN
WOODWARD, INC.**

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Edison 6-3349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO
Russ Building
Sutter 1-8

EAST, SOUTHEAST

WBZ + WBZA	Boston + Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Cleveland	NBC	50,000
WWJ	Detroit	NBC	5,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	ABC	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	ABC	5,000
KFAB	Omaha	NBC	50,000
WMBD	Peoria	CBS	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Fort Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

MOUNTAIN AND WEST

KBOI	Boise	CBS	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000



FLAT ASSERTION

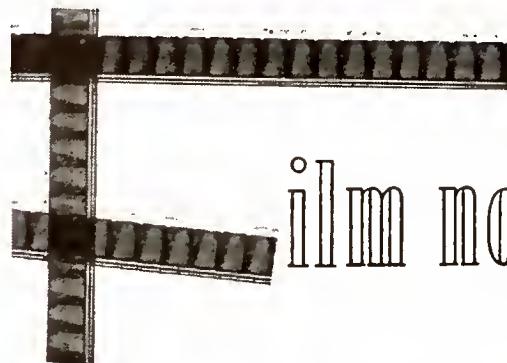
The highest point in our coverage area is 203 ft. above sea level. No wonder our maximum powered signal gets home to an area containing more than 370,000 tv families.

WMBR-TV

Jacksonville, Fla.
Channel 4

Operated by The Washington Post
Broadcast Division

Represented by CBS Television Spot Sales



New arrival: Look for United Press Movietone News to enter the packaging field in about a month. That's the word from W. R. Higginbotham of UPM. At present, the company supplies up-to-the-minute films to those contracting for them. With feature twists, however, the celluloids will make their tv feature debut in June, 1956.

Return of Omnibus: *Under the Sun*, the Ford Foundation series featuring William Saroyan as narrator-commentator, has been sold in a group of Western markets on an alternate-week, co-sponsorship basis to Southern California Gas and Swift and Company. The 30-minute series features "the best of *Omnibus*," the tv net feature developed by the Foundation, as well as additional feature and news material of current interest to the public. It is distributed by CBS TV Film Sales.

From the files of—: "The public seems to go for actual-file-type police and court film," said some of the packagers with whom SPONSOR recently spoke. And they seem to have faith in this opinion, judging from the plans of two syndicators.

Code Three, highlights actual cases from the Los Angeles county police department. Richard Travis, as the narrator, ties the series together, as each 30-minute film features a different major character. To close each film, Sheriff E. W. Biscailuz of the L.A. Police appears to authenticate the particular performance. The series has been sold thus far to three national and regional accounts. They are National Biscuit, Liebmann Breweries (Rheingold) and Signal Oil. *Code Three* is released by ABC Film Syndication.

Telescenes has recently announced the availability of *Judges Chambers*, a 15-minute Pilot. Stories are based on actual court cases regarding families.

Four-color promo: Four-color ads have been a "first" in industry-wide promotion of the *Rosemary Clooney* series. In addition, MCA TV has backed the musicals with extensive merchandising and promotional tie-ins. "We feel it's worth an expensive introduction," stated Helen Grayson of MCA, "and Foremost Dairies must, too." She was referring to that sponsor's spotting the films in 57 markets throughout the country thus far.

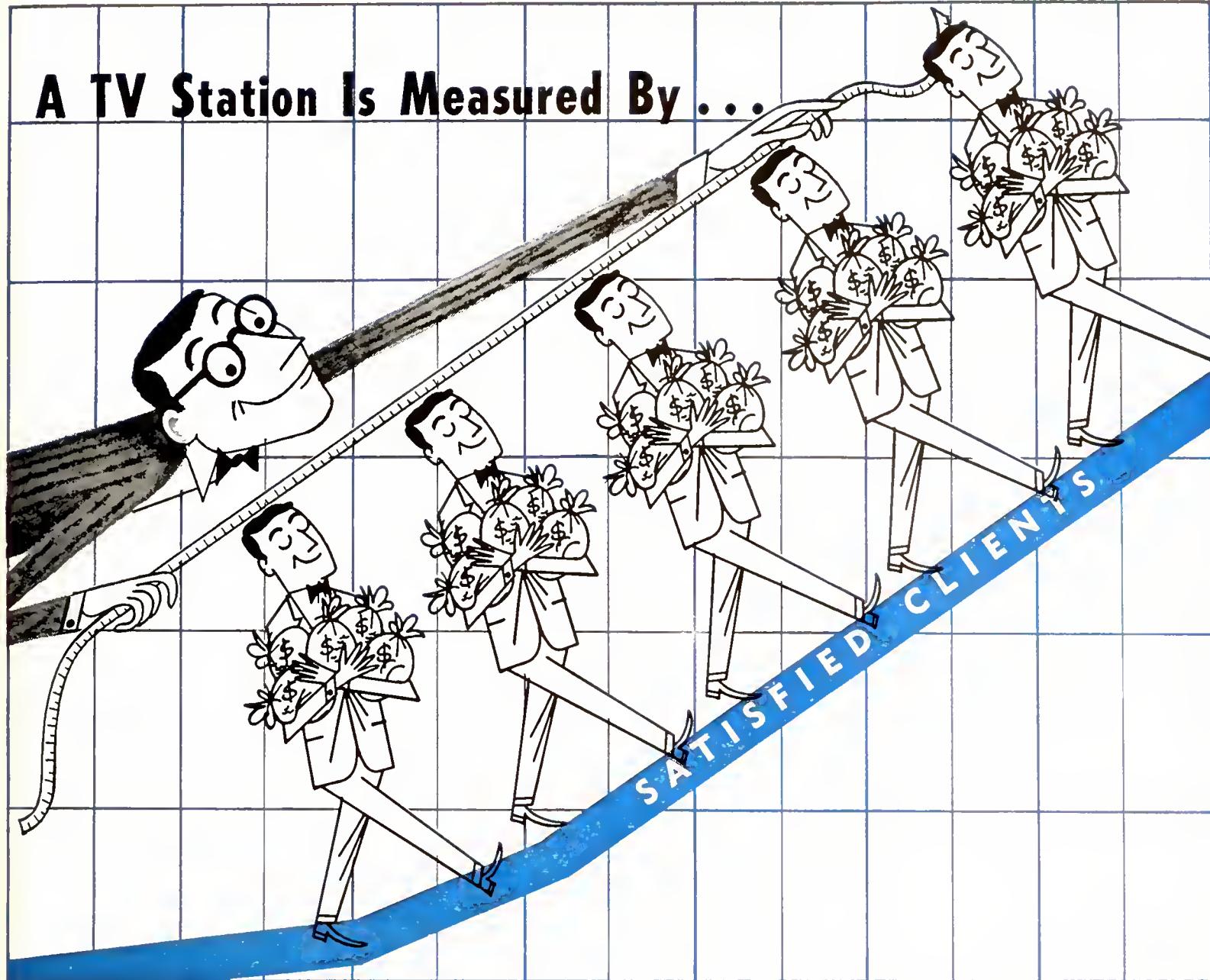
An intimate-type personality series, it stars Rosie (as her friends call her) plus some of the following who have lately been signed for appearances: José Ferrer, Robert Clary and Gene Nelson.

London series building up: *Captain Grief*, based on the sea stories of Jack London, is about ready to go into production for fall release. Word comes from Guild Films—but they're too busy auditioning for a lead to give more than that word about the series of 39. Target date is fall.

Another scheduled release for fall from Guild Films is *The World's Greatest Authors*. The anthology series hasn't yet gone into production, but several authors have been signed. Among them are the following: Sinclair Lewis, Sean O'Casey, Willa Cather.

Combo: Combining what Hollywood Tv Service feels are the audience-pulling features of the western and the medical drama, *Frontier Doctor* will be on the market on or about 1 June 1956. The 30-minute, 39-shot show will star Rex Allen, cowboy movie star and former radio performer in the title role. He'll appear in a different story on each show, being the only featured performer. (But, SPONSOR has heard, there'll be a different lady lovely each week.) It's produced by Studio City Productions, a subsidiary of Republic Pictures as is Hollywood Tv, the distributing arm. ★★★

A TV Station Is Measured By . . .



...ITS SALES RESULTS

And here, in alphabetical order, are just a few of the many WSM-TV success stories in our collection:

CULINARY ARTS COOKBOOKS: Made available in selected Nashville food stores; promoted solely by WSM-TV daytime spots; 317,649 copies sold in 26 weeks.

DR. PEPPER BOTTLING CO.: Sales of six-bottle carton doubled after just six months on WSM-TV.

FIDELITY FEDERAL SAVINGS & LOAN ASSN.: Assets jumped from \$13 million to over \$20 million after only 1½ years on WSM-TV.

HARDCASTLE MOTOR CO.: "We are amazed

at the sales resulting from a limited daytime schedule on WSM-TV. One customer, purchasing a car outright, said he didn't know we existed before he saw our program."

M AND M CANDIES: "Only six months after buying a half-hour WSM-TV show our business is up 250% in this area, with jobber orders up as much as 600% in some cases."

SO-TEN COMPANY (MEAT TENDERIZER): "Just three one-minute spots on WSM-TV supplied enough sales leads to keep our salesmen busy for weeks."

Channel 4 Nashville, Tennessee

NBC-TV Affiliate

Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station — Clear Channel 50,000-watt WSM Radio — is the only single medium that covers completely the rich Central South market.

	Pulse*	Weekly Cost (M-F)**
K-NUZ	5.3	\$120.00
Net. Station "A"	3.5	225.00
Net. Station "B"	3.2	120.00
Net. Station "C"	5.2	250.00
Net. Station "D"	3.5	154.00
Ind. Station "A"	2.0	82.85
Ind. Station "B"	1.7	100.00
Ind. Station "C"	1.3	75.00

*Pulse, Jan.-Feb., 1956
**Open Rate (time only)

National Reps. FORJOE & CO.
In Houston call
DAVE MORRIS
JACKSON 3-2581

K-N Z
STILL Houston's
NO. 1 RATED INDEPENDENT

New developments on SPONSOR stories



- See:** Why a visual product uses network radio
Issue: 15 November 1954, page 32
Subject: Glamorene ups sales through tv

When SPONSOR first wrote about Glamorene, the history of the company was given from the time it was a \$200,000-per-year business through its overnight growth to a \$10,000,000 annual concern. The turning of the tide came immediately after national coverage of the rug-cleaner in a *Reader's Digest*, February, 1952, report.

In an attempt to keep sales volume up, the Hulsh Brothers (who own and run Glamorene) decided on national advertising. However, from 1952, until last fall, sales inexplicably kept falling. Various media were used; none seemed adequate.

Now, four years and several ad agencies later, Glamorene has found that the tv approach for its "visual product" is the key. Since last fall, when Product Services took over the account, sales have climbed 30 to 40%.

Account Executive Nat Lawman attributes the rise almost completely to Glamorene's television campaign. The drive has been on a local basis, with emphasis on one-minute spot announcements throughout the U.S. The saturation plan features demonstration commercials, as does the weekly *Famous Film Festival* (ABC TV, Sunday, 7:30-9:00 p.m.), in which Glamorene participates.

To back up its tv advertising, the company recently released a 50-minute educational film highlighting the ways in which the product can be used.

The company feels that tv combined with a heavy saturation schedule has broken a four-year downhill trend. ★★★



- See:** Radio makes big-city friends for Dairy Farmers
Issue: 14 June 1954, page 44
Subject: Arkansas milk dealer triples volume in three years

Following the principle upon which the American Dairy Association advertises, the Coleman Dairy of Little Rock, Ark., has more than tripled its milk sales over a three-year period. The dairy has also utilized a strong sales promotion plan.

In 1953, 5,000 gallons of milk per day were sold by the company. Since the ADA has begun its "drink three glasses of milk a day" national campaign and Coleman has been airing a local tv show, sales have jumped to 18,000 gallons per day.

Sponsoring *Annie Oakley* in the Little Rock area, Coleman Dairy has not tried to sell Coleman as such, but rather has re-emphasized the three-glasses-per-day approach. Clifford Shaw, sales manager of the dairy gives the thought behind the drive: "We have tried to follow the American Dairy Association idea of manufacturing new customers rather than to buy customers from our so-called competitors."

Repetition is the keynote of the campaign. Shaw feels that it's proved successful not only because of the sky-rocketing sales, but because of the fact that other milk dealers in the area have also indicated increases in milk sales, in spite of the fact that Arkansas is one of the two states with a declining population. Hence, sales of milk have increased because viewers have been sold on the idea of drinking more milk. ★★★

but you don't need a crystal ball to pick **WNOE**

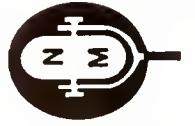
WNOE for 31 years has been a great name in New Orleans . . . now greater than ever as the South's first full time, 50,000 watt pop music independent. For city *and* area dominance, WNOE is the *must buy* in Louisiana.

WNOE — 50,000 watts at 1060 kilocycles in **New Orleans**.



WNOE . . . NEW ORLEANS
KNOE . . . MONROE
KNOE-TV . . . MONROE
WRIT . . . MILWAUKEE
KTSA . . . SAN ANTONIO*
WTAM . . . GREATER ATLANTA
KELP . . . EL PASO
KLIF . . . DALLAS

*FCC APPROVAL OF TRANSFER PENDING



NEWS MUSIC

NOEMAC STATIONS

WNOE



Leadership is traditional .

White Columns

The new home of Atlanta's WSB and WSB-TV

When you visit Atlanta, one of the new and outstanding attractions is "White Columns." The building of Southern Classic architecture stands on a historic site overlooking Peachtree Street. The structure encloses 40,000 square feet in area and stands in 16 acres of landscaped and protected woods.

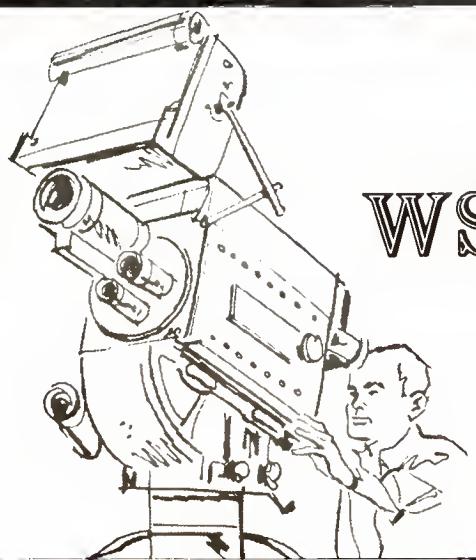
"White Columns" is more than a building, more than a new and efficient home for broadcasting, however. It is a civic asset to Atlanta, to Georgia and the South—and a credit to radio and television throughout the nation.

"The Voice of the South" and "The Eyes of the South" have striven always to operate in the Public Interest. These new facilities are a reflection of our belief in the same high principles that have guided the destiny of WSB since 1922. Come soon and visit with us at "White Columns."

*Affiliated with the
National Broadcasting Company*



wsb radio



wsb·tv

*Represented by Edward Petry & Co., Inc.
Affiliated with The Atlanta Journal and Constitution.*

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies



Frederic W. Ziv
Board Chairman
Ziv Television Programs, N.Y.

FILMS FOR TV BENEFIT SPONSOR

- There has been so much talk in recent days regarding feature film that perhaps it will help if we analyze exactly what these feature films are:

They were produced prior to 1948. That means all the way back to the "silents." But let's just consider those produced in the 40's to 1948. Remember, those were the fat years of movie production. Our country was either at war or highly mobilized during those years.

The result is the same as usually occurs in a seller's market: quality went down.

Certainly, these films were not produced for tv, for family groups in the home. Many of these pictures were produced by men who believed that the way to attract people to theatres was to give them "sex, violence and thrills." Even today, I hear producers say the way to sell tickets is to give them what they can't get on tv.

The position of our company is this: from a dollars and cents standpoint, we are happy to see the majors unload their backlog of films which actually sounded more valuable in the companies' vaults than they do on the

market. It is our position that once this backlog is released, the value of our own backlog of film made for tv is tremendously enhanced.

Film produced for tv has many advantages: It is produced by men and women who know how to create shows designed for livingroom entertainment. It is designed to serve the interests of the advertiser who pays the bills; it's produced for an ease of introducing an advertiser's message at logical points.

It is produced to bring viewers back week after week, the one thing that feature films fail to do because of their inability to command sustained audience interest due to scattered variety in dated stories and content.

If the one a.m. show has a \$50 budget and they can toss in six \$25 spots—or more—they get back some of the money they technically lose by carrying network shows instead of locally sponsored programs.

True, the old films, and some of the ones currently being shown in Boston date back to the early 30's, are in wretched condition; but they aren't artistically much worse than many of the new filmed shows now seen on tv.

Perhaps the showing of a 1932 Bela Lugosi film won't win a showmanship award for a station, but at least it fills up time that cannot be claimed by a "B" telefilm that was lensed three or four years ago and is still being shown via the re-run route.

Using Boston as an example, one station offers some ancient films night after night, while another station offers continued re-runs of a telefilm series that was first shown in this area four years ago.

If we are to condemn the using of old movies, we must also express discontent over the excess use of second-rate telefilms.

Ever since Jackie Gleason referred to the "late, late, late show," the old movies on tv have had an unhappy life.

The age of the film has nothing to do with its entertainment value unless, of course, the film has been damaged by the years. We've seen excellent 1945 films on tv and some very poor 1950 movies.

Let's not put all the blame on old films. They are not hurting television any more than are the continued re-runs of shows we've already seen twice before.

At least the old movies don't change their names. And that's more than can be said of the telefilm re-runs like *Dragnet* (*Badge 714*), *Big Town* (*Heart of the City*), *Private Secretary* (*Susie*) and others we could name.



William Buchanan
Boston Daily Record
Radio-TV Editor
Boston, Mass.

DON'T JUST BLAME OLD FILMS

- Old feature films are both hurting and helping television. For new stations under a heavy financial strain, they are a definite lifesaver because the station can sell spots on these films at healthy rates and therefore draw considerable revenue from a small outlay.

6
8
0



*Richard A. R. Pinkham
V.p. in chg. of Programming
NBC TV, New York*

OLD FEATURE FILMS HURT TV

- Old feature films—and I accentuate the word "old"—have got to hurt television.

No matter how bad the quality, no matter how dated the script, the acting and the direction, old movies will always attract some part of the audience. But they certainly have no place in major network programming—and local stations that book them solidly through the evening are defaulting on their creative obligations to the public.

From a network point of view, to qualify as an hour-and-a-half show, a motion picture, we feel, must be in its American debut. This was the formula we followed in the case of "Richard III" which attracted huge audiences because it was top-quality, cast perfectly, promoted to the hilt.

Even with the release of new studio libraries by major producers, we have the conviction that the kind of programming now being done by the major networks—fresh, largely live, with the sense of immediacy that only television can bring—will always triumph in the long run over feature motion pictures which must, to be economically feasible, be repeated over and over again.

So, my position regarding old films must be: Old movies are more a detriment than asset, since they stifle the incentive to create.

★ ★ ★

Look for the feature film side

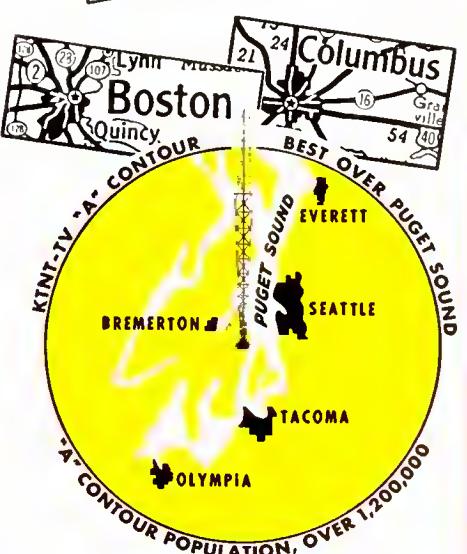
SPONSOR has presented above the views of three industry spokesmen: a tv film man, a newspaper radio-tv editor and a network representative. Next issue, SPONSOR will bring you the answers of feature film people on this vital subject.

316,000 WATTS
Antenna 1,000 Feet Above Sea Level
Serving Seattle-Tacoma and the Puget Sound Area

**the Combined population
of Boston and Columbus
is less than that
within KTNT-TV's
"A" Contour**



SWIM SUIT BY JANTZEN



This area contains OVER HALF the population of Washington State and it accounts for OVER HALF the retail sales of the state.

CBS Television for Seattle,
Tacoma, and the Puget Sound Area

316,000 WATTS

Antenna height, 1000 ft. above sea level

KTNT-TV
CHANNEL ELEVEN
CBS
BASIC

Represented nationally by
WEED TELEVISION

ONE OF A SERIES

What Makes a Radio Station Great?

DEDICATION TO
**PUBLIC
SERVICE**

• • • • • • • • • • • • • • •

\$123,789 buys a lot of radio time.

But that is exactly the amount of time at card rates WFAA used for 75 worthy organizations in 1955.

This shows more than passing interest by WFAA in the communities which it serves. In fact, WFAA's dedication to entertaining and informing is one more reason that adults in North Texas spend more time with radio (32 hours a week*) than any other medium. And it's one more reason why WFAA has more listeners, day and night, than any other North Texas station.

Yes Sir, WFAA is loyal to its listeners . . . and in turn, North Texas listeners are loyal to WFAA. Again in 1955 . . . 8 out of the top 10 programs in North Texas were on WFAA and were WFAA produced.*

You can transfer this listener loyalty to your product. Ask your Petry man for details.

*Whan Study — A. C. Nielsen, N.S.I.

WFAA
820 • 570
50,000 WATTS 5000 WATTS
DALLAS
NBC • ABC • TQN

WFAA
is a great radio station
Edward Petry & Co., Inc., Representative

• • • • • • • • • • • • • •

Continued
from
page 10

**AGENCY
AD LIBS**



inside the advertiser's office. If the account is of sufficient proportion or complexity, several agencies may be serving it. In this case, competition between agencies is taut and relentless and nowhere does this focus as acutely as in the tv medium for it is probable that whatever program is purchased, though assigned to one agency (for production) will require the others to contribute money to support the property. So in addition to dollars (however this joint-agency operation is book-kept) it affects the reservoir of prestige of the agency. To be "Agency of Record" on a show is worth competing for. Hence more blood expended!

Then there is the competition to see the good shows soonest — so your shop can evaluate first and present before the next agency. This is time-consuming, exasperating and nerve-wracking to put it mildly.

And then there is the problem of time about which reams have already been written without exhausting the subject (though completely exhausting the contenders). To obtain such a prize as a time-slot worth having is perhaps the most difficult assignment television people have to tackle. The techniques must include everything from analysis to finagling with the reward for achieving a spot with such good feed-in, modest competition, high sets-in-use, and sufficient clearances on a par with the Medal of Honor. Blood-letting here is the order of the day.

And finally, of course, comes the rough competition afforded by competitors—agencies and products which can only succeed by digging you under.

My reasons for outlining these activities are not purely reportorial but also contain the ulterior. Yes, I'm looking for sympathy, not merely for myself but for the guys and dolls who spend their waking and what should be their slumbering hours in the tv-palaestra. If, sometimes, they are irritable, overbearing or loaded, remember please that this is protective coloration which is much needed. The woods are full of folks out gunning for us.

★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St., New York.

WERH

WE

ENTICE
MORE

RADIO
LISTENERS
THAN 5 OR MORE
OTHER STATIONS
IN THE AREA,
COMBINED!

HAMILTON
ALABAMA

OVER A MILLION PEOPLE WITHIN OUR COVERAGE AREA

The Robert S. Conlan survey shows the larger percentage of the listening audience throughout 33 counties in N.W. Alabama & N.E. Mississippi tuned to . . .

WERH

For blanket volume sales coverage, join this impressive list of national advertisers who constantly buy WERH programs:

Pan-Am Gas & Oils
Goodyear Tires
Westinghouse Appliances
Armstrong
L. & M. Cigarettes
Oldsmobile
Pepsi-Cola
Sherwin-Williams Paints
Plymouth-Dodge

Pontiac
Coca-Cola
Gulf Refining Co.
Frigidaire Appliances
General Electric
Chrysler-De Soto
Ford Motor Co.
Chevrolet-Oldsmobile
Singer Sewing Machine Co.

970 kc

WERH

5000 watts

Hamilton, Alabama

The Mid-South's Best Advertising Coverage Medium

National Representative: Hil F. Best Co.



Wedgewood China uses WQXR for toughair sales appeal

Josiah Wedgwood & Sons, Inc. has successfully brought its quality china to the attention of New Yorkers through very conservatively geared advertising broadcast over WQXR, the classical music station of the *New York Times*. In a clipped British manner Hensleigh Wedgwood, president of the company, has given a series of talks and invited listeners to visit the Wedgewood showroom in New York.

Since Wedgewood began sponsor-

ship of *Breakfast Symphony* on 19 September last, average weekly traffic at the showroom has increased by nearly 150%. During the first 13 weeks of the series 785 requests for a free booklet offered by Wedgewood were received at the station.

Wedgewood advertises on a year 'round basis, though his china used to be a popular bride's gift. He feels that "the bridal season is no longer seasonal." Also gifts are given the year 'round for all occasions. ★★★

Hallmark finds audience of 2,000,000 for Shakespeare kine

Hallmark Cards, sponsors of Maurice Evans live NBC productions of Shakespeare's *Richard II* and *Macbeth*, has donated 16-mm kinescope films of the shows for the use of high school and college students. The two kines, distributed free of charge by Hallmark through Associated Films of New York, have been seen in 3,561 schools by nearly 2,000,000 students. They are currently booked almost solidly through the end of this school term.

Both films are being shown just as they were produced over tv, including commercials at the beginning and end,



NBC's Macbeth touring country for Hallmark

as well as during the program.

The project was conceived as a joint educational service by Evans, Hallmark and NBC all of whom waived additional fees or rights. The Hallmark firm financed the processing and distribution costs. ★★★

Variety of product promotions seek consumer attention

Friskies dog food is in the midst of a spring sales campaign which offers a free 16-ounce can of Friskies for a label from Friskies or any other can of dog food. . . . WITH, Baltimore rolled up its sleeves to do a thorough full day's promotion of all three of the Hecht Company's stores in that city. Big day included public address systems throughout stores carrying continuous WITH programming. Also interviews with personnel and customers. . . . Desoto's "Win-

ning Ride" contest closes 19 May. Simple contest requiring participants to finish a limerick, take a demonstration ride and answer five questions about the ride, has free trip anywhere in the world and a new Desoto as top prize. . . . Bakeries and dairies might do well to take advantage of advertising prepared by the American Bakers Association and the American Dairy Association. The bakers are promoting the theme "July is Picnic Month" and the dairymen are plug-

ging the slogan "Refresh With Milk." The latter campaign begins 21 May and continues through the summer.

Back in February, SPONSOR ran a list of special Bread Weeks designated by International Bread Weeks, Inc. There are still three special weeks coming up which both small and large bakeries can take advantage of in their local advertising campaigns. 24-30 June will be "White Bread for Energy Week"; 19-25 August, Rye Bread for Variety Week and 21-27 October, Raisin Bread for Health Week. ★★★

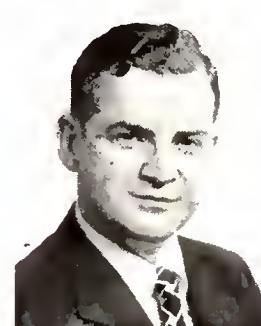
Connecticut station begins local Monitor-style format

May 7th was the target date for the revision of WLKR Radio's Monday through Friday programing structure based on the *Monitor* format. The independent Torrington, Connecticut station calls its 7 to 7 daytime operation "Escort." Among the regular features on *Escort* will be the "Classified Section of the Air," "The Italian Hour," book reviews by a local librarian, health talks by the local health officer, and other short talks by local personalities on child psychology, sports, music etc.

There will be a heavy emphasis on local and state news coverage taped on the spot. Commercially speaking, *Escort* will take listeners directly to stores for counterside reports sponsored by Torrington merchants.

Escort's format was prepared by WLKR copy chief Joe Storm. It will be produced by program and news director Paul Chamberlain. ★★★

Yankee exec Norm Knight on Boston advisory panel



Norman Knight

Norm Knight, executive v.p. and general manager of the Yankee Division of RKO Teleradio Pictures, has been appointed to the Business Advisory Committee of the new Boston College Community Research Center.

Knight is executive v.p. and general manager of WNAC-TV in Boston.

The group studies economic problems of importance to the Boston area. Knight will be representing radio and television broadcasters. ★★★

Chicago radio station WCFL gives \$ to educational tv



WTTW's Reyerson & Sherer & WCFL's Lee (c)

William A. Lee, president of the Chicago Federation of Labor and its radio station WCFL, recently presented a \$5,000 check to WTTW, Chicago. The check was received by Edward L. Reyerson, president of the educational tv outlet. Also present at the ceremony was Renslow P. Sherer, volunteer executive v.p. of WTTW.

Briefly . . .

Follow-up to the Opportunities Unlimited contest being sponsored by WTOP Radio and Tv, Washington, will be awards to store owners who supplied contest winners with entry blanks. The competition (page 68, 16 April issue of SPONSOR) is being carried on by WTOP's Mark Evans. Prizes to store managers will be a tv set and 12 clock radios.

* * *

Edgar Bergen's 20th year as a radio star was celebrated at a luncheon in his honor given by the RTES of New York at the Roosevelt Hotel on 26 April. It was attended by top stars and executives of show business.

* * *

The major portion of Slenderella International's total \$2,350.00 advertising budget for '56 will be allocated to radio and tv. \$1,893,683.92 has been set aside for the air media while approximately \$480,000 is designated for newspapers and magazines. Slenderella has recently opened two foreign salons in Zurich, Switzerland and in Honolulu, Hawaii. ★★★

We forecast it...advertisers and agencies substantiated it...

NOW **VARIETY**

has presented **KLZ** its national showmanship award for the

Re-BIRTH of RADIO

Radio broadcasting and radio advertising is big business! Radio today is just as good as the individual station's management, showmanship and product selling abilities. We appreciate Variety's recognition—already confirmed by hundreds of national and local advertisers. Call Lee Fondren, KLZ general sales manager, or your KATZ man, today. KLZ's "Re-Birth of Radio" can produce results for you, too!

Step up to KLZ in Denver!

CBS FOR THE ROCKY MOUNTAIN AREA

KLZ RADIO
560 k.c.
DENVER

REPRESENTED BY THE KATZ AGENCY

FOOD

SPONSOR: Smokey Joe's

AGENCY: Direct

CAPSULE CASE HISTORY: In order to step up sales for its products, the sponsor recently became a participant in the Sheriff John show, geared to a children's audience. It supplemented this program with Star Shoppers. Cross-references on these shows, plus the point-of-purchase promotional opportunities of which the advertiser took advantage, accounted for a 400% sales increase within a few months. According to company sales manager, the brand name is now a "regular" on store shelves.

KTTV, Los Angeles, Cal.

PROGRAM: Sheriff John and Star Shoppers



CHILDREN'S SHOES

SPONSOR: Red Ball Jets

AGENCY: Campbell-Mithun

CAPSULE CASE HISTORY: From 13 March through 21 April, 1956, Red Ball Jets used two one-minute announcements weekly. They were aired on Tuesdays at 6:00 p.m. and Saturdays at 2:30 p.m. for ten weeks. The sponsor's goal was to promote the product and urge kids to go to Red Ball Jet dealers and enter a contest for an electric car. After the first 12 announcements, over 10,000 entries had been received. According to the company \$1,800 spent had brought more than satisfactory results.

WBTV, Charlotte, N. C.

PROGRAM: Announcements

HAIR CURLERS

SPONSOR: Weaver Products

AGENCY: James Craigie

CAPSULE CASE HISTORY: Weaver Products Company originally signed with the station for a 13-week spot saturation campaign at a cost of \$5,200. It was the introduction for its Spoolies Hair Curlers line, previously unknown in the Milwaukee area. At the end of the 13 weeks, the sponsor released a sales figure of \$130,000 and immediately renewed the contract. Seven more weeks of the drive brought in an additional \$140,000—an average return of \$13,500 per week for a weekly \$400 outlay.

WISN-TV, Milwaukee, Wis.

PROGRAM: Announcements

STORM WINDOWS

SPONSOR: Concord Window Co.

AGENCY: Ted Lite

CAPSULE CASE HISTORY: Concord Window Co. wanted to develop leads for its salesmen in the central New England and greater Boston area. It placed 12 run-of-schedule announcements per week on the station. Continuation of the drive was contingent upon the cost per lead exceeding \$10. Not only did the sponsor get leads from six New England states, but the cost per lead was slightly over \$3.00. Concord Window has since stepped up its schedule to 17 announcements weekly.

WMUR-TV, Manchester, N. H.

PROGRAM: Announcements

ANTIHISTAMINE

SPONSOR: Anahist Co.

AGENCY: Ted Lite

CAPSULE CASE HISTORY: Anahist had advertised some years both on WSUN Radio and Television. For 1952, it had aired class A 60-second announcements on Tuesday nights at a cost of \$6.75 each. In a recent letter to the station, Anahist's executive v.p., J. S. Hewitt, stated, "The effectiveness of this expenditure is best evidenced in your area by the 66% increase we have enjoyed since 1952." The New York company spent almost 100% of its ad budget for spot radio and tv.

WSUN-TV, St. Petersburg, Fla.

PROGRAM: Announcements

AIR CONDITIONERS

SPONSOR: Air Engineering

AGENCY: Ted Lite

CAPSULE CASE HISTORY: In order to sell air conditioning units during a usually slow season, Air Engineering bought four Class A and two Class B one-minute announcements on the station. Snow was still on the ground during February when the campaign was initiated. By the end of the drive, the company had received 1,000 inquiries, which resulted in sales of more than 100 air conditioning units. Enough prospects were derived to keep salesmen busy through spring. Cost of campaign: \$0.

WKY-TV, Oklahoma City, Okla.

PROGRAM: Participations

BREAD MIX

SPONSOR: Spruance Bread Mix AGENCY: Thomas M. Brown

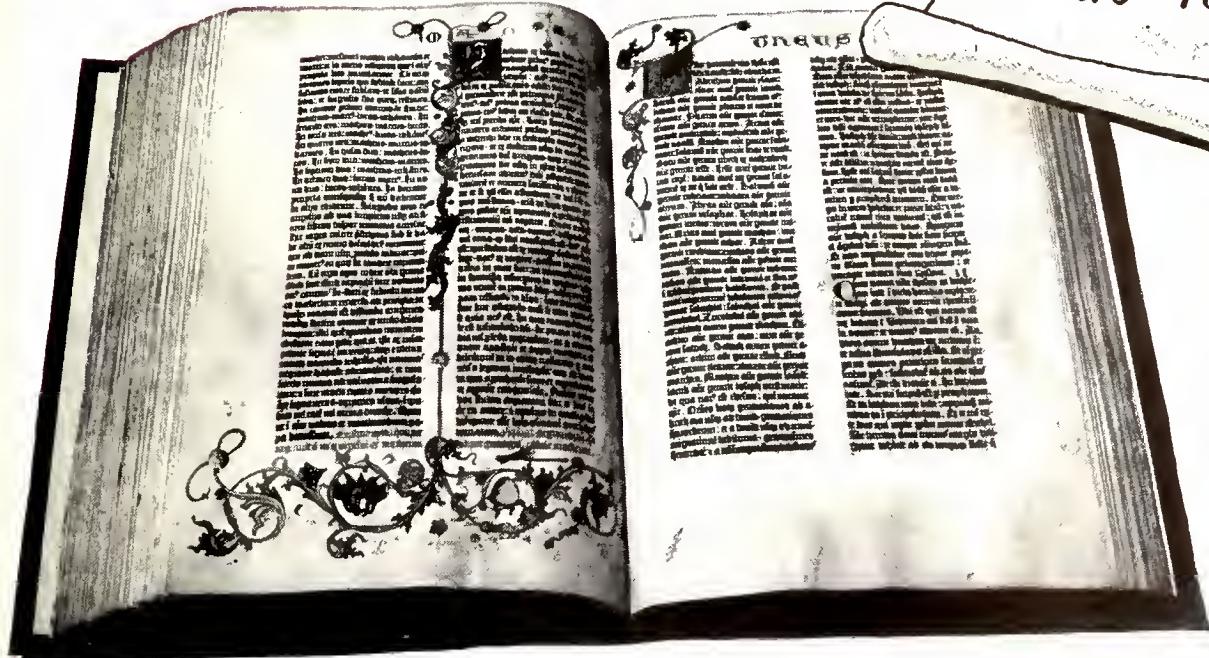
CAPSULE CASE HISTORY: A sales increase of 3,75% resulted from a one-minute-a-week spot used by the company since December, 1955. Before beginning its advertising campaign (limited to this once-a-week schedule), the advertiser sold 20 cases of bread mix per month. Since December, sales have jumped to 750 cases each month. After the spot was introduced into Kay's Kitchen, demand far outran the supply. Fact that Adm. Byrd took Spruance on recent expedition tied in with campaign.

WHEN-TV, Syracuse, N. Y.

PROGRAM: Participations

**In
Spot TV
too...**

*Value
increases
with Time!*



Only a rare few of these Gutenberg bibles are still in existence. The very first books ever run off a printing press, their value today is—*priceless*.

And in the most modern form of mass communication, Television, time periods made available to the advertiser only a few short months ago, cannot be had for love or money today.

Fortunately television is a new and expanding medium, so the alert advertiser can still secure valuable Spot TV franchises.

May we provide you with the facts on such time periods in these important markets? Their sales power and prospects for continuous audience growth are man-sized.

WSB-TV.....	Atlanta
WBAL-TV.....	Baltimore
WFAA-TV.....	Dallas
WTVD.....	Durham-Raleigh
WICU.....	Erie
KPRC-TV.....	Houston
WHTN-TV.....	Huntington
WJIM-TV.....	Lansing
KARK-TV.....	Little Rock
KABC-TV.....	Los Angeles
WISN-TV.....	Milwaukee
KSTP-TV.....	Minneapolis-St. Paul
WSM-TV.....	Nashville

WTAR-TV.....	Norfolk
KMTV.....	Omaha
WTvh.....	Peoria
KCRA-TV.....	Sacramento
WOAI-TV.....	San Antonio
KFMB-TV.....	San Diego
KGO-TV.....	San Francisco
KTBS-TV.....	Shreveport
KREM-TV.....	Spokane
KOTV.....	Tulsa
KARD-TV.....	Wichita
ABC.....	Pacific Televisian Regional Network

Represented By

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

LEAD A Product of

Behind every price tag, there's the question of quality! The best quality is usually the best buy. In Syracuse, as in most important markets, the quality radio station stands out:

In Audience Coverage

WSYR's big margin of superiority is confirmed by all recognized market coverage studies. Nielsen, for example, reports WSYR weekly circulation, day and night, 46% better than Station B, 212% better than Station E.

In Entertainment

WSYR has all the recordings you ever heard of, but maintains the area's largest talent staff to produce—year in and year out—the finest local live programming service in the market.



The Measure of a Great Radio Station

N.C.
W
S

5 KW • 570 KC

RSHIP

Quality Service

In News Service

WSYR's national wire services are important, but seven full-time newsmen share the job of gathering, editing and reporting 15 complete newscasts daily, plus year-around, on-the-spot coverage of important special events.

In Management

WSYR's policies of superior performance are directed by nine executives who have a combined experience of 152 years—average experience of 16 years each—in the radio broadcasting business.

Most advertisers prefer this kind of quality leadership for really effective selling in WSYR's 20-county service area, where 1.5 million people spend \$2.2 billion a year. Bear in mind—Syracuse is America's best test market.



Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO



TIME
has
5 faces
on
WNHC-TV

... because WNHC-TV gets you more audience than the next *five* stations combined* ... stretches time to new dimensions in values and viewers, and gives you *sure* coverage of the vital Southern New England market. It's the viewer's first choice in 433 of 514 quarter-hours.* Call your *Katz Man*—make it your choice, too. You'll like our kind of time!

*ARB 9-County Survey,
January 1956

WNH television
channel **8**

COVERS CONNECTICUT COMPLETELY

316,000 WATTS MAXIMUM POWER
Pop. Ser. 3,564,150 — TV Homes 948,702



agency profile

Ernest C. Motyl

Executive film producer
J. Walter Thompson, New York

"It may say 'cherrystone clams' on the menu, but how they'll taste, in the last analysis, depends on a lot of guys other than the one who prints the menu," says JWT's executive film producer, Ernest Motyl.

"I won't call film commercials 'clams,'" he adds. "But let's put it this way: The agency producer starts with a blueprint or menu or call it a storyboard. What he does with it depends on him, the men he assigns to it, the producers he farms it out to. And only real close 'bird dog' supervision coupled with a creative direction assures everything will be done to fit the client's needs."

Motyl, a youthful New Jersey commuter in his early thirties, assigns one very specific role to tv commercials: "To motivate the public in your direction, give them a certain attitude." No matter what the product, it is sold to satisfy a desire that has been aroused within an individual—emotionally," Motyl feels. "Therefore, it is more important to create a favorable atmosphere for the product than to try to replace the man behind the counter."

Motyl feels he knows point-of-sale appeals from a point of view more solid than selling behind the counter one day out of the year. "As an adman-consumer, I find product know-how, courtesy, good service and patience are the basic keynotes toward stabilizing today's point-of-sale areas. Most front-line salesmen have scuttled these for the hard-sell 'discount approach' which, in my opinion, is the most overdone sales motivation force ever to hit the public."

About eight months ago, Motyl started his "first rerun" with J. Walter Thompson, having begun at the agency 10 years ago as a messenger boy, who graduated into what was then called the motion picture department.

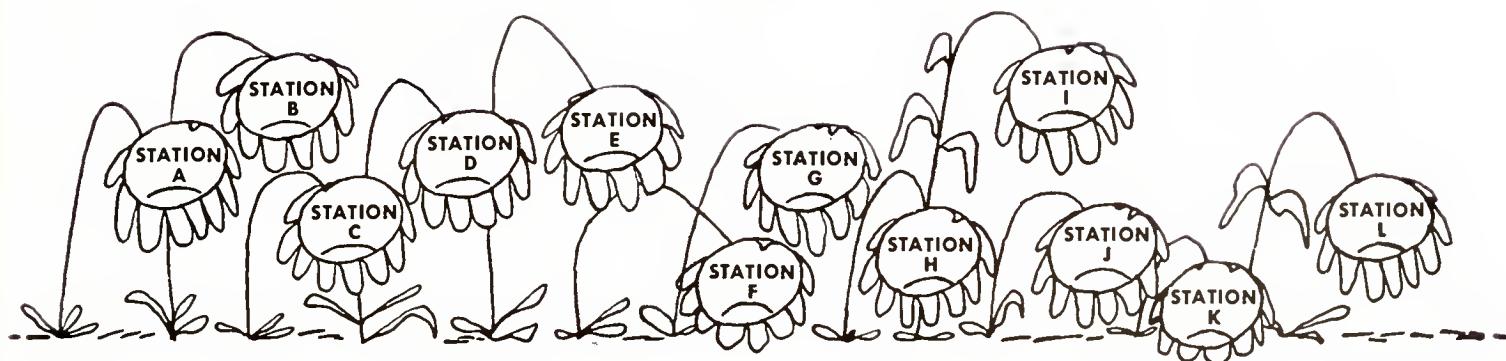
"Since that time we've graduated from stills to color tv," says he. "I've done some color experimentation myself, mainly for theatrical trailers to date. But, I guess, like most men in this business, I'm sure of one thing: Color can sell an atmosphere fast and without words. It gives tv another dimension, and I'm looking forward to the time when all commercial work will be in color."

In the meantime, Motyl confines color interpretations to his New Jersey home, where black-and-white ("the most startling color contrasts yet") are the motif of the interior. And, when not mowing lawns on weekends he indulges in his favorite busman's-holiday-type diversion—taking movies of his eight-month-old son.

★★★

Now the Top Independent in a 13 station market . . .

**DENVER'S
BEST
BLOOMIN'
BUY . . .**



KOSI shows 45% increase while top net wilted 10%

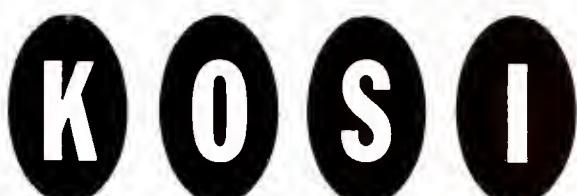
(March '56 over November '55 Pulse)

PULSE: Number 1 Independent
6 am to 6 pm

HOOPER: Number 1 Station
Noon to 6 pm

In less than 18 months KOSI hit pay dirt
for advertisers — The proof's in March '56
Pulse and March-April Hooper. It's easy to
dominate Denver with KOSI. Talk to "FORJOE"
or call Station Manager, EDWARD M. GUSS.

It's "Cozy" in Denver



5000 watts . . . non-directional

*Represented Nationally
by "FORJOE"*



in
boston

there's
only
one
for the
Smart
Money

**Best Cost
Per 1000**

WCOP
Boston
5000 watts
on 1150



REPRESENTED NATIONALLY BY WEED & COMPANY

*Continued
from
page 22*

SPONSOR BACKSTAGE



by TV, Inc. TV, Inc., of course, is the co-operative tv film buying group, constituted of smaller video stations, each of which owns stock in the organization. Its New York buying office, headed by Herb Jacobs, is a busy place these days. But at the NARTB breakfast over 20 new stations signed up with TV, Inc. And there was every sign that about the time this piece sees print, close to 100 outlets will have joined the buying group.

TV, Inc. elected Dub Rogers of KDUB-TV, Lubbock, Texas to succeed Joe Floyd of KELO and KDLO, Sioux Falls, South Dakota, as president. Dub told the group that TV, Inc. had bought a half million dollars worth of film in 1955, and would purchase twice that amount, or a cool million dollars worth before this year has run its course.

None of which signs of good health are to be taken to mean that the tv film wing of the business does not face problems. There is little doubt, for example, that the time for film swapping plans is still being heavily pushed, particularly by Matty Fox with his Cantrell and Cochrane package of high-powered RKO films. The C&C deal offers stations the entire library for unlimited plays and unlimited time in return for 10 spots a day for the next five years. This is a pretty tempting offer and some stations are going for it.

There's an awful lot of RKO film, and if the C&C barter bit is highly successful, a lot of available showing time will certainly be chewed up.

And there is little doubt that the major Hollywood picture firms will continue to explore ways and means to profitably produce new shows for tv, but to unload their older films one way or another. Among the more interesting later developments on this front is the employment by MGM of Charles (Bud) Barry. Bud, of course, is a gent who knows his way around. He goes to MGM from the William Morris Agency, but before that he was program head of NBC and ABC. It wouldn't surprise most observers if Bud has some pretty good ideas for getting some MGM product on some of the nation's telescreens. There's considerable talk, too, that Bud might set up a tv distribution organization for Leo, the Lion.

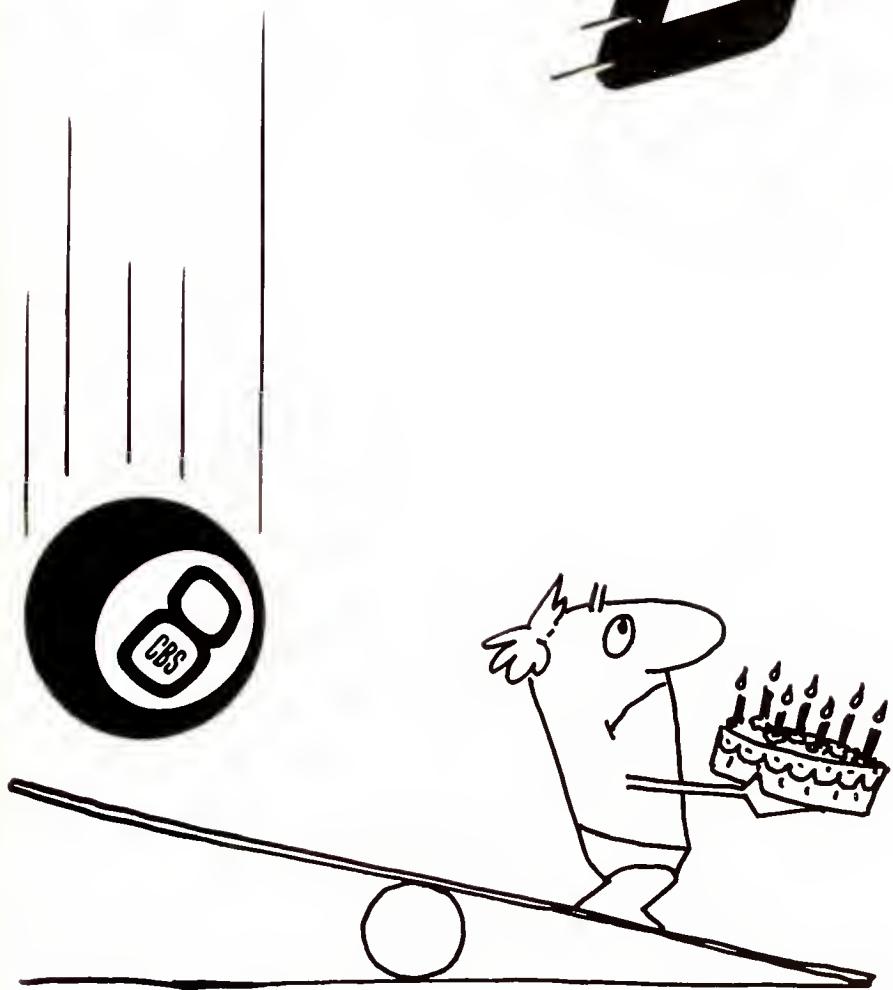
Yes, there's pretty fierce competition for those tv screen hours, but it's my guess that telefilms, especially produced for the medium, will continue to get their share. **★★★**

Additional current information on film is found in these SPONSOR departments: "Film Chart," page 48; "Film Notes and Trends," page 52; "Sponsor Asks," page 58. Also article on rebuilding net tv, page 27.

SPONSOR

KFMB-TV'S SEVENTH BIRTHDAY

GOING ON
E
E

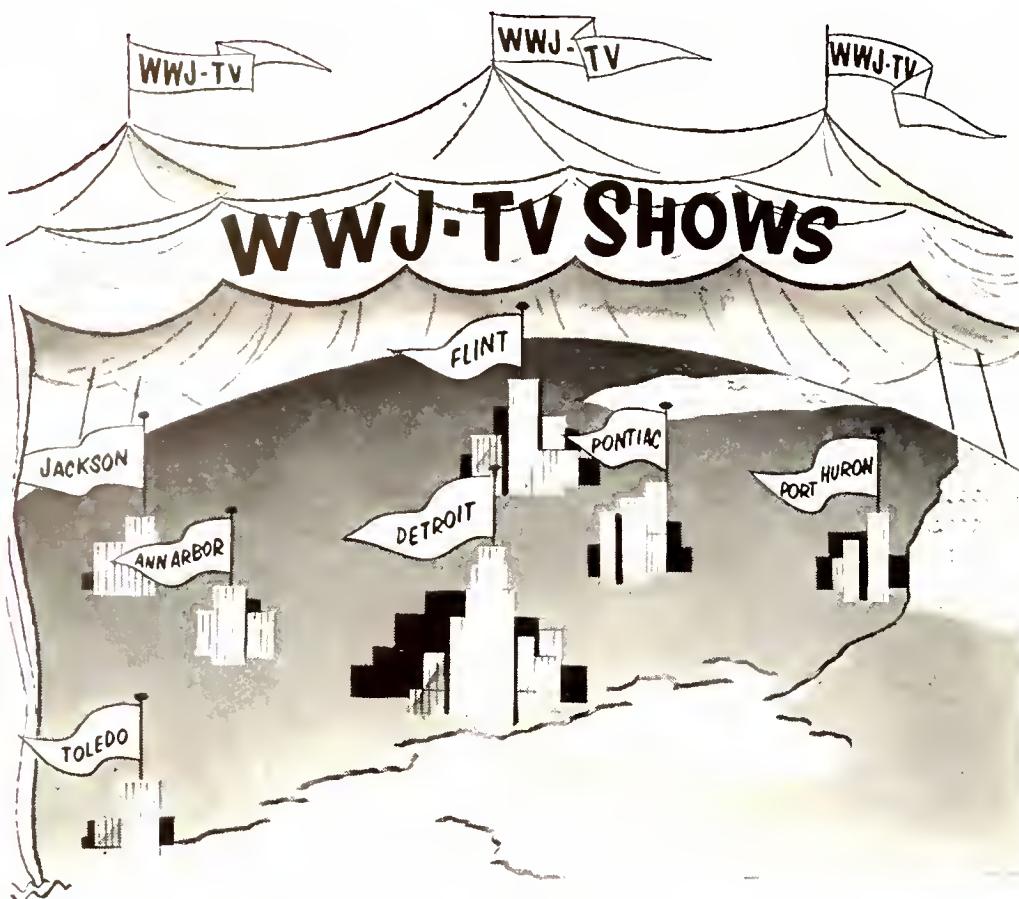


KFMB-TV

WRATHER-ALVAREZ BROADCASTING, INC.
SAN DIEGO, CALIF.

Represented by
Edward Petry & Co., Inc.
NEW YORK - CHICAGO - BOSTON - ATLANTA - LOS ANGELES - SAN FRANCISCO - HONOLULU

STILL FIRST IN SAN DIEGO-AMERICA'S MORE MARKET



6,370,000 People Under One Tent

More people in more major cities in Michigan watch NBC television programs on WWJ-TV than on any other NBC affiliate. In Flint, for example, WWJ-TV is "viewed most and next most" 3½ times as much as any other NBC-TV station.*

Or take Toledo and northwestern Ohio—a huge market in itself. Only WWJ-TV reaches viewers with the full schedule of NBC-TV programs.**

And so it goes in the hundreds of booming communities throughout the great WWJ-TV extended coverage area. Spotlight your product before this huge audience under the Big Tent . . . WWJ-TV, Channel 4.

*1956 ARB Metropolitan Area Coverage Study

**Toledo ARB, February, 1956

You Sell More on channel 4

WWJ-TV

NBC Television Network

DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS

National Representatives: PETERS, GRIFFIN, WOODWARD, INC.

49TH & MADISON

(Continued from page 16)

receiver that sits silent in the front room while the tv entertains, there are three at work elsewhere—more than ever before, doing those things that only radio can do so fast and so accurately.

Down here, most retailers have either tired of doing their own commercials on radio and tv or have been delicately discouraged by the media and their own friends and families. Some of them, though, did an outstanding job. Without exception, however, they were those who had previous experience in some aspect of show business or were excellent public speakers to start with. They can no more be generalized as being "all bad" than radio, newspaper, billboards, or tv can be classed as being "the" answer to civilization's entertainment, informative and selling problems.

Your thoroughly rational, logical and sensible approach to media, copy, personalities and other aspects of the advertising business is always enjoyable and thought-provoking. We trust this deemphasis of the importance of media considerations as opposed to copy angle, timing, product acceptance and retailer merchandising will continue to flourish and salute you as one of its strongest proponents.

EUGENE D. HILL
General Manager W-GTO
Haines City, Florida

I would have sent this thank you letter the first day that the 2 April 1956 issue of SPONSOR arrived here at the station; however, I had to check back on my family tree to make sure there wasn't any Foreman. Those here at the station said that quite definitely we were related and even saw a resemblance in our looks. This I found to be an inaccurate appraisal of the complimentary dissertation. In other words—a lie.

Seriously, though, I want to thank you for what amounts to the first review of my morning show in a national publication, even though I have been doing the show for five years. My only problem now is to live up to the things you said about me.

BOB CRANE
WICC
Bridgeport, Conn.

Don Lee's Do-it-yourself Hints

INSTRUCTIONS

HOW TO MAKE MONEY ON THE PACIFIC COAST



DON'T MISUNDERSTAND US, WE DON'T RECOMMEND COUNTERFEITING...

We're talking about the best advertising medium on the Pacific Coast—Don Lee Radio.

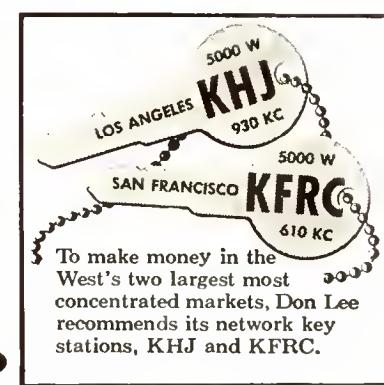
In a recent survey Dr. Ernest Dichter asked Pacific Coast merchants which radio network, in their opinion, people listen to most—60% said Don Lee.

Use the Radio Network both merchants *and* listeners prefer—the nation's greatest regional network—Don Lee.

Represented nationally by
H-R Representatives, Inc.

DON LEE IS PACIFIC COAST RADIO

1313 North Vine Street
Hollywood 28, California



WHITE ROCK ON RADIO

(Continued from page 33)

recorded announcements for the two mixers and the flavor line. The theme of the mixer commercials is "honest ingredients." Theme of the flavor commercials is "true fruit ingredients." Both themes are, of course, designed to extoll a product difference between White Rock and its competitors.

Here's a typical flavor radio announcement, with the jingle sung to the tune of *Down by the Riverside*, a song in public domain:

"What makes White Rock good for you?

True fruit ingredients,
True fruit ingredients,
True fruit ingredients,

What makes White Rock taste so good?

*True fruit ingredients—
Just ask the White Rock Girl."*

Then the White Rock Girl introduces herself and says: "Last summer, thousands of people drank luscious White Rock Waii Pineapple for the first time. 'What makes it taste so good?' they asked. Why choice golden Hawaiian pineapples, such as the Smooth Cayenne—king of all pineapples. The flavor from these prime Hawaiian pineapples deserves the credit for the amazing success of White Rock Kula Waii Pineapple. And, mothers, your children get important pep and energy too with White Rock Kula Waii Pineapple."

The blonde who's the White Rock

Psyche in all print ads and who lures radio listeners into retail outlets for White Rock's products was chosen about one year ago to personalize the beverage firm's selling trademark. She was, of course, combined with strongly competitive themes and high frequency spot radio. This combination paid off in such substantial sales increases that the New York advertising budget, allocated mainly according to the company's recent past sales, was increased by one-third for 1956.

White Rock has its second largest bottling plant in Los Angeles. On the West Coast, 75% of White Rock's revenue comes from flavors.

"In Los Angeles we're particularly heavy on the air," says Bumstead. "Some 75% of our total LA budget

(Please turn to page 77)

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITTEE, MANAGER, REP
RICHMOND, VA.	WRVA-TV	12	16 April	316	790		WTVR WXEX-TV WOTV	500,000	Richmond Television Corp.
SPARTANBURG, S. C.	WSPA-TV	7	29 April	25	370	CBS-TV	-----	-----	Spartanburg Radiocasting Co.
WHITEFISH BAY-MILWAUKEE, WIS.	WITI-TV	6	24 April	25	963		WISN-TV WTMJ-TV WXIX	700,000	Kahn, Fleischman, Straus & Osnes

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITTEE, MANAGER, RADIO 11
CAGUAS, P. R.		11	25 April	2.67	1177	-----	-----	American Colonial Bestg. Corp.
POCATELLO, IDAHO		6	25 April	69.2	1460	-----	-----	Radio Service Corp.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
FLAGSTAFF, ARIZ.	9	28 April	.35	-54	\$65,385	\$54,750	-----	Flagstaff Telecasting Co.

BOX SCORE

U. S. stations on air.....

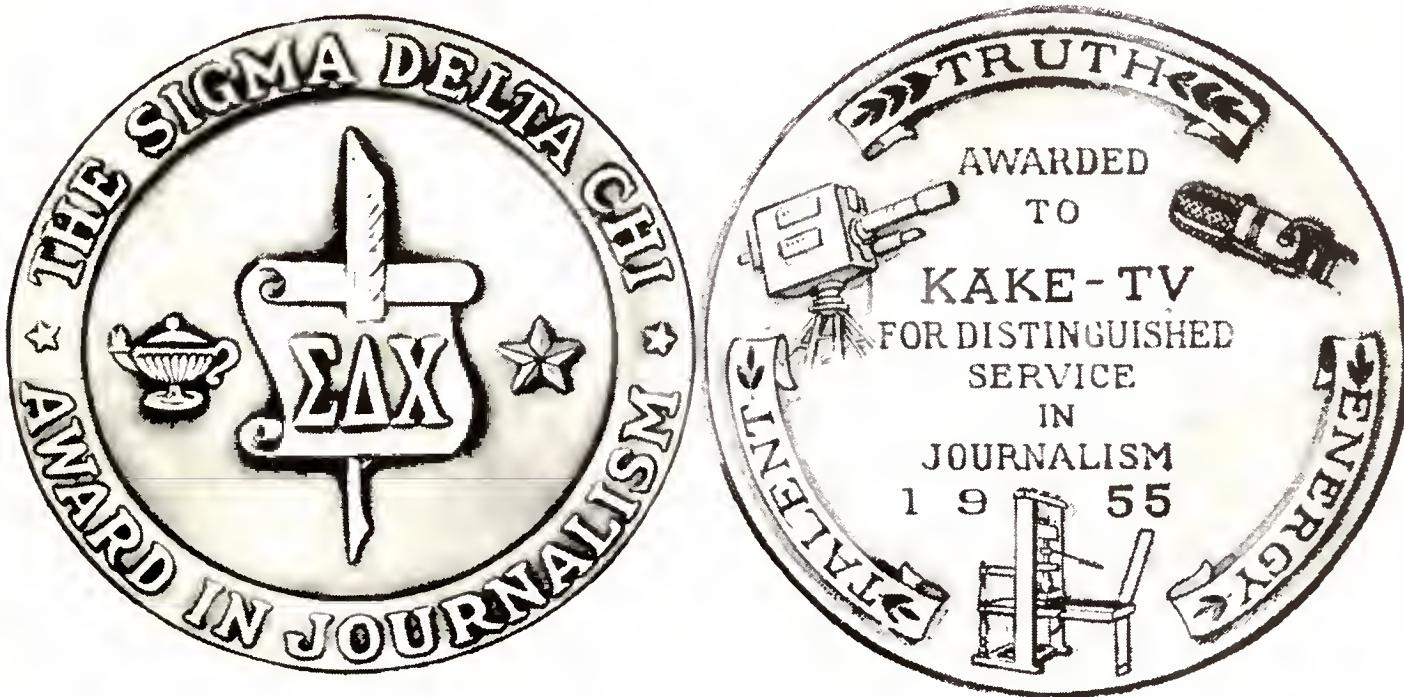
466

Markets covered

296

*Both new c.p.'s and stations going on the air listed here are those which occurred before 16 April and 23 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power usually is one-half the visual power. ***Antenna height above average terrain (above ground). Information on the number of sets in markets where not designated is from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at present on sets in market. ^Community would support proposed lower-power station at least three miles or until such time as it becomes self-sustaining. *Presently off air, but still retains license. †Non commercial. *Above ground.

*“For Distinguished Service in the Field of
Public Service in Television Journalism”*



KAKE-TV *Channel 10*
Wichita, Kansas

The Katz Agency
ABC

GET THAT CAR!



You can on film...

You can get that car—in spite of the darkness—on today's fast films. What's more, you can get it on the nation's TV screens in less time than ever before thanks to these new films and processing techniques. All of this adds more and more to the facility and economy waiting for you . . . when you **USE EASTMAN FILM**.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or W. J. GERMAN, INC.

Agents for the sole and distribution of Eastman Professional Motion Picture Films,
Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

WHITE ROCK ON RADIO

(Continued from page 74)

is in radio and tv, the remainder in newspapers."

Again the schedules are stepped up during the hot season, but are kept heavy in proportion to California's months-long beach weather.

White Rock's advertising strategy in Portland, Ore., differs from that used in other principal cities: Bobby Grayson, White Rock's Portland bottler, advertises the beverage on his own Sunday afternoon tv show. As a former Stanford University All-American, he's a strong local tv personality, comments on pro football games and sells White Rock to his viewers.

"He got such good letter response last year, that we increased our Portland budget to carry us through the entire football season with Bobby," says Cal McCarthy.

In the Tacoma-Seattle area, White Rock's advertising follows still another pattern. In winter, the sparkling water and ginger ale is advertised on Seattle tv, which covers Tacoma as well. During the summer, the flavors get a push on Tacoma radio stations, which cover the Seattle radio sets as well.

These are some of the West Coast radio stations White Rock is currently using: KABC, KLAC, KMPC, KBIG, KFWB, Los Angeles; KGW, KUIN, KPOJ, Portland; White Rock is also on WTIV in Los Angeles, KLOR, Portland and KING-TV, Seattle-Tacoma.

"For White Rock, radio is the backbone of its advertising," says Bumstead. "With our budget, we find that radio is the only way we can reach people as consistently and frequently as we do. And with an impulse purchase like a beverage, it's important to reach a maximum cumulative audience as close to the time of potential desires and purchase as possible. That spells radio to us."

In order to test advertising efficiency periodically, David J. Mahoney agency makes special spring offers in its radio commercials and newspaper advertising. In 1955, for example, White Rock offered six frosted glasses for \$1.50 and two bottle caps. Later in the year, the firm offered a ukulele for \$2. These offers are self-liquidating, of course, since White Rock buys *en masse*.

"We'll be making such offers again

this year," McCarthy said. "So far, the response has shown that radio pulls best. The client is happy with his radio results."

White Rock also uses an extensive newspaper campaign. In New York, for example, the beverage firm rotates its products in year-round page-wide two-inch ads in the *Daily News* and in six other metropolitan papers. By the peak summer months the campaign is stepped up to a total of 31 newspapers with ads ranging from 1,000 lines to 300-line ads on the flavors. Photographs of Psyche, the White Rock Girl, appear in each ad.

As new flavors or different beverages are added to the White Rock Line, an intensive spot radio and newspaper campaign introduces the new products. Five years ago White Rock began selling its True-Fruit Black Cherry drink, but found sales on a plateau until spot radio and merchandising pushed up demand. White Rock's Kula Waii Pineapple went to first place among White Rock flavors sales last year, when White Rock introduced it on radio and in newspapers.

However, the firm doesn't rely on advertising alone to do its selling to the retailers. In New York alone, the company has 83 "advance men" who precede the White Rock trucks and trailers to take orders. Some of these salesmen work on all accounts, others on restaurants and hotels only.

"In a general way, White Rock competes not only with other soft drink and mixers, but also with beer and virtually any beverage," says McCarthy. "The guy who's got a beer in his hand, isn't thinking about mixing a highball. Therefore our advertising has to sell not only against direct, but also indirect competitors."

And White Rock's "advance men" have to fight for shelf space and display for the White Rock line against the innumerable other soft drink brands as well as against beers. Since there's only so much room on grocers' shelves and in refrigerators, retailers limit the space they'll allot to beverages. The advertising supports a particular brand gets works as a fillip on retailers, who then anticipate greater demand for that brand.

White Rock's major competitor, particularly in the mixer line, is Canada Dry, considered by industry sources like *National Bottlers' Gazette* and *Bottling Industry* as the giant in its

(Please turn to page 80)

Spots

Young



Your message in SPONSOR will help you cash in on the upsurge in TV and radio spot buying. Is your station *right* for more national spot business?



10th Year of Usefulness to TV and Radio Advertisers

WHITE ROCK ON RADIO

(Continued from page 77)

field. Canada Dry has 186 bottling plants, mostly franchised rather than company-owned, following the pattern in the soft drink industry. Of these bottlers, some 150 use spot radio in approximately 200 cities. Some 42 bottlers advertise with spot tv in 50 cities. Canada Dry's agency is J. M. Mathes.

"We do our heaviest advertising

during three summer months and around holidays like Thanksgiving and Christmas," an agency executive told SPONSOR. "We consider saturation to be 35 to 40 announcements weekly per radio station, and 12 weekly announcements per tv station. Of course, company-owned plants tend to use two or three stations in big markets."

To buck this kind of competition, White Rock concentrates most heavily on its major market, New York, with

proportionate emphasis on its next-most important markets. White Rock is actually a grand-daddy in the soft-drink business, having been founded in Waukasha, Wis., back in 1879 with sparkling water as its first product. A family-owned business, the firm concentrated on institutional sales to hotels and restaurants because of high shipping costs. But during World War II, there was a trend away from shipping and toward local bottling. At this time, National Dis-

Fighting for Sales in BATON ROUGE?

Put "The Champ" to Work for You!

RATING CHAMPION



In the latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1 in the Baton Rouge Area.

MERCHANDISING CHAMPION

WAFB-TV has a merchandising record second to none.

ROUND 1



First place winner in "Lucy Show" competition with a double first prize for special merchandising job.

ROUND 2



First place in Screen Gems, Inc. contest on program promotion.

ROUND 3



Finished in "top four" in promotion contest sponsored by "Frank Leahy and Football Forecasts."

ROUND 4



WAFB-TV's only entry was second place winner in 1957 Billboard promotion contest for "network programs."

WAFB-TV

CHANNEL 28
affiliated with WAFB, AM-FM

CBS—ABC—DUMONT

200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & South

paraphrasing advertising great PHILIP W. LENNEN

ere's only one solution to a selling problem:

FIND THE

RIGHT

TECHNIQUE!

INTRODUCING: THE RIGHT TECHNIQUE!

SPONSOR PRESENTATIONS'

NEW

4-POINT SALES PLAN

FOR TV and RADIO STATIONS



SOLVES YOUR SELLING PROBLEMS

*by using Successfully Tested Technique
that sell your station's story with*

MAXIMUM IMPACT, SPEED

1 COMPLETE PRESENTATION A TO Z:

We plan, create, the 8-page SPONSOR Presentation from A to Z. The material is researched and gathered on the scene in most expert fashion. Included in the package are the writing; the editing; extra color; artwork; engravings (which become your property); researcher's traveling expenses; printing of 17,000 copies. You get 5,000 personal-use copies for your sales staff, national sales rep and general distribution.

2 AUTOMATIC WIDE-SPREAD DISTRIBUTION:

Your Sponsor Presentation is inserted, as part of the package price, in a regular issue of SPONSOR, the prestige magazine tv and radio advertisers use. SPONSOR's circulation is close to 12,000 and your Presentation dominates the issue in which it appears. You get tremendous impact through the breadth and depth of your station's story; its uniqueness as a sales documentary. (We pay a commission to your agency of record on the eight pages of space involved in the package.)

DELIVERED AT ONE PACKAGE PRICE

3 EXCLUSIVE ADDED PIN-POINT DISTRIBUTION:

We will mail at our expense in a sparkling colorful envelope copies of your Presentation — with an appropriate note from your sales manager — to a confidential and selected list of 1,000 key buyers of time. These include ad directors, account executives, media and time buyers. Members of plans boards — all handpicked and representing 90% of national radio and tv buying.

4 MAXIMUM COORDINATION WITH YOUR REP:

After the Presentation is completed, we will set up meetings with your national rep's sales staffs in New York and Chicago to give them a complete rundown of your station's up-to-the-minute story, as based on what the researcher of your Presentation found and observed. The end result: the men who are out selling your station become more firmly sold than ever on your sales story.

\$ \$ \$ RESULTS!

PROOF OF SUCCESSFUL TECHNIQUES TO MAKE \$\$\$

HEART OF AMERICA
WSAZ-TV 3
HUNTINGTON CHARLESTON W. VA CHANNEL 3

market



AMERICAN CAR & FOUNDRY. Without question "the" giant in the iron field, Huntington's AC&F has put repeat money



AMERICAN VISCOS CORP.: Produces rayon staple like this one of most useful man-made fibers in its west Nitro, W. Va. plant.

\$\$\$\$ GIANT PAYROLLS

Q What's the simplest yardstick for measuring sales potential?

A It's the steady buying power of the community or of the area.

Q But what type of buying power has a firm and dependable foundation?

A It's the community—or area—with an economy that is not only well balanced but is expanding.

The area served by WSAZ-TV comprises an economy that's well balanced because it's highly diversified industries—and it is at the same time dynamic. Because it is one of the fastest growing centers of American industry.

Spread throughout the breadth and length of this area are many huge divisions of America's leading industrial giants.

A stable, well-diversified and dynamic economy plus giant industries add up to steady giant payrolls. And that's what the WSAZ-TV area has.

The area served by WSAZ-TV comprises an economy that's well balanced because it's highly diversified industries—and it is at the same time dynamic. Because it is one of the fastest growing centers of American industry.

It is not only The Industrial HEART of America but contains more diversified big industries than any other industrial area of America.

• West Virginia is the second largest coal producing state but the No. 1 coal state of the country in relation to the number of coal reduction industries and plants.

• Easy access to river transportation has made, and continues to make, this area singularly attractive to big industry.

• In addition to these important waterways, the area has all the basic



C. & O.'S. RUSSELL, KY., YARDS: Employ 3,500 people in the world's record largest privately-owned railroad yard.



Detroit Steel Corp.: Only recently it completed \$10,000,000 program of expansion involving Portsmouth, Ohio, Detroit

Charleston-Great Kanawha Area
WSAZ-TV 3
HUNTINGTON CHARLESTON W. VA CHANNEL 3

market

Huntington home here as well as
Huntington, at a premium

Portsmouth Area

As pointed out in the March 14, 1954 issue of *This Week Magazine*, ("Atomic Bomb on the Ohio"), Portsmouth is an "integral part of a fast growing industrial area."

Here are the economic highlights of the Portsmouth Area:

- City of Portsmouth is the trading area for 200,000 people within a radius of 50 miles. Its estimated wholesale turnover for 1953 is \$38,000,000 and retail volume, \$48,000,000.

- In Scioto County, of which Portsmouth is the seat, auto regeneration growing industrial area."

- Value of Scioto County agricultural products in 1953 was \$5,397,000. Sales Management's "Survey of Buying Power" shows 2,573 farms in the County.

- An atomic energy plant now under construction in the Portsmouth Area involves an expenditure of \$1,219,000,000 and employment of 14,500 people.

- The Atomic Energy Commission has commissioned the Ohio Electric Valley Corp., a combination of 15 private utilities to build two steam generating plants to serve the Portsmouth Area's AEC uranium plant. These steam plants will cost \$420 million and have a two-million kilowatt capacity.

- Detroit Steel Corp.'s Portsmouth Division has about completed a \$60 million expansion program and Dow Chemical Co. is talking about a huge site nearby Haverhill.

- Largest industrial plants in the Portsmouth Area:

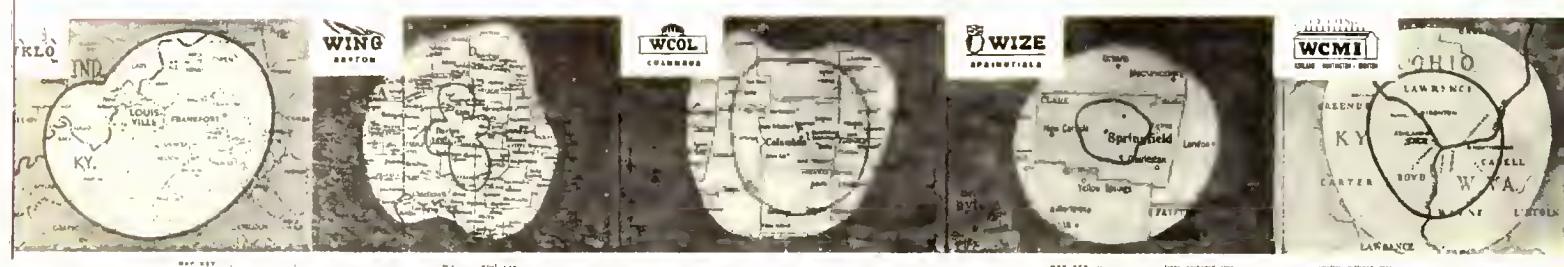
- Detroit Steel Corp.
- Williams Mfg. Co. (shoes)
- Selby Shoe Co.
- Norfolk & Western R. R. Shops & Yards (third largest in the world)
- Harrington Co.
- Vulcan Corp. (shoe lasts)
- Portsmouth Casting & Mfg. Co.
- Dayton-Portsmouth Foundry
- Alvanite Co. (plastics)

- In terms of market data bases,

- the Portsmouth area accounts for 132,000 people, \$135,000,000 in retail sales and \$249,000,000 in consumer spending income.

WSAZ-TV found dynamic techniques selling the dynamic quality of its economy and stability

This Sponsorships-conceived told the story effectively that WE it repeatedly in campaigns



Combined ATN coverage area

The combined coverage of the ATN Triple Network—WKLO, WING, WCOL, WIZE, WCMI, and ATN—represents nearly \$6 billion in buying power. \$4 billion comes from 1,131,990 radio families. Each station's market contains unique consumer needs, with retail sales per family substantially above average in agricultural areas where the dollar value per capita is highest in the country.

1955 facts on individual markets and ATN combined market



MARKETS

	CITY METROPOLITAN MARKET	405,200 638,800 1,305,300	270,600 \$11,100 996,100	408,900 \$51,300 917,900	83,000 120,200 263,900	140,800 255,000 339,600	3,822,900
RADIO FAMILIES	CITY METROPOLITAN MARKET	126,660 162,580 371,370	137,100 138,770 307,840	169,740 171,980 280,980	26,910 36,950 79,290	51,720 71,640 92,310	1,131,990
NET EFFECTIVE BUYING INCOME	CITY METROPOLITAN MARKET	\$715,424,000 \$1,043,375,000 \$1,793,251,000	\$565,655,000 \$999,947,000 \$1,726,778,000	\$809,635,000 \$1,094,718,000 \$1,580,086,000	\$151,692,000 \$208,325,000 \$248,000,000	\$321,640,000 \$332,941,000 \$400,860,000	\$5,930,875,000
RETAIL SALES	CITY METROPOLITAN MARKET	\$549,378,000 \$678,832,000 \$1,164,710,000	\$449,141,000 \$596,922,000 \$1,084,670,000	\$597,408,000 \$663,309,000 \$1,137,691,000	\$112,005,000 \$126,115,000 \$276,463,000	\$187,670,000 \$217,624,000 \$253,299,000	\$3,916,832,000
FOOD SALES	CITY METROPOLITAN MARKET	\$130,603,000 \$164,443,000 \$272,156,000	\$101,245,000 \$145,446,000 \$263,384,000	\$126,993,000 \$146,360,000 \$229,967,000	\$26,497,000 \$29,938,000 \$61,573,000	\$41,542,000 \$53,642,000 \$64,646,000	\$891,726,000
GENERAL MERCANOIDSE	CITY METROPOLITAN MARKET	\$66,784,000 \$73,949,000 \$124,821,000	\$74,163,000 \$79,024,000 \$111,684,000	\$96,475,000 \$97,940,000 \$119,492,000	\$11,914,000 \$12,058,000 \$20,369,000	\$22,884,000 \$25,666,000 \$28,779,000	\$405,125,000
HOME FURNISHINGS	CITY METROPOLITAN MARKET	\$30,166,000 \$35,390,000 \$57,777,000	\$22,457,000 \$28,050,000 \$50,905,000	\$32,615,000 \$34,187,000 \$48,083,000	\$6,559,000 \$6,779,000 \$13,164,000	\$11,463,000 \$12,532,000 \$14,241,000	\$184,170,000
AUTOMOTIVE SALES	CITY METROPOLITAN MARKET	\$108,730,000 \$142,280,000 \$236,330,000	\$81,427,000 \$107,367,000 \$209,030,000	\$118,012,000 \$122,657,000 \$177,593,000	\$20,881,000 \$22,905,000 \$52,599,000	\$40,799,000 \$45,082,000 \$52,863,000	\$728,417,000
DRUG SALES	CITY METROPOLITAN MARKET	\$24,624,000 \$28,223,000 \$42,136,000	\$16,768,000 \$21,383,000 \$34,097,000	\$18,882,000 \$21,118,000 \$28,127,000	\$3,487,000 \$3,665,000 \$11,343,000	\$5,514,000 \$6,345,000 \$7,207,000	\$118,930,000

Our researcher gets over your and coverage steadily, speedily, factually, the way the buy to see it

PROOF OF PAYOFF!

FROM STATIONS THAT USED
SPONSOR PRESENTATIONS

BUD ROGERS, WSAZ-TV:

"... it's terrific! Easily the most valuable piece of research ammunition we've ever had for future sales building . . . we are being congratulated for the wonderful public relations job we have done through our Sponsor Presentation for the whole WSAZ-TV area while at the same time aggressively selling WSAZ-TV."

PAT WILLIAMS, Air Trails Network:

"For the money spent this is the best sales promotion we've ever gotten out and the best national advertising we can buy. We have proof of the results, because we've got business — contracts — repeatedly on the basis of our Presentations. Our salesmen consider a Sponsor Presentation an annual "must." We are looking forward to our fourth Sponsor Presentation."

HAYDN R. EVANS, WBAY-TV:

"We take great pride in having been the first station to buy a Sponsor Presentation. It gave us an ideal sales tool to mail to agencies and clients and to show at in-person solicitations, for well over a year. We got back our investment several times over."

V. E. CARMICHAEL, KWK, Inc.:

"You did a mature, down-to-earth job on the Presentation for our new station, W-GTO . . . the information and sound selling techniques gave us right at the send-off a strong, fact-packed sales tool . . . the immediate results were very gratifying."

JOHN FETZER, Fetzer stations:

" . . . expertly researched and documented . . . a resourceful, practically-devised sales story that should help us enormously at KOLN-TV."

GENERAL MANAGER, WJAR-TV:

"Our Sponsor Presentation's acceptance and impact at agencies has pleased us tremendously . . . it gave them, the agencies said, the information they're always looking for and the way they want it."

SPONS

4-POIN



The Sponsor Presentation Plan is now extended (in tv and radio stations) to many stations, and to tv advertisers and advertising

PRESENTATIONS' NEW

SALES PLAN *

...sures you not only a mature, sound basic

sales tool but a complete, fully-rounded

ADVERTISING-SALES PROMOTION STRATEGY

...or sales story comes to the buyer

...wrapped in one complete package

AND THE BUYER BUYS YOUR SALES STORY

SIMPLY, SPEEDILY, FACTUALLY

YOU BUY SEASONED KNOW-HOW

SPONSOR PRESENTATIONS, in 8 or more pages,
are planned, created, totally prepared by Ben Bodec and
his experienced staff, whose formula and formats can
be copied but not equalled.

A cross-section of Ben Bodec's background:

Executive with J. Walter Thompson and Kenyon & Eckhardt in
programming and planning capacities; associating him with
such accounts as RCA, Lorillard, Owens-Illinois Glass,
General Cigar, Ford, Lincoln-Mercury, Kellogg.
Program development and program sales executive
with the American Broadcasting Company.
Fourteen years with "Variety" as reporter, radio editor,
associate editor. Executive editor of SPONSOR. V.p. and general
manager of SPONSOR PRESENTATIONS INC.,
since its inception February, 1953.
Over 25 years in the business of advertising and selling.

**TWO
PROVED,
DYNAMIC
FORMULAS:**

1

$$e=mc^2$$

2

**SPONSOR = MORE \$\$\$
PRESENTATIONS = FOR YOUR
BUSINESS**

YOUR SPONSOR PRESENTATION GUARANTEES

1

PRESTIGE AND LEADERSHIP

2

**PENETRATION AT THE KEY
CENTERS OF INFLUENCE**

**COUPON
FOR EASY
BUYING**



Sponsor Presentations Inc.

40 East 49th Street, New York 17, New York

- I am interested in a Sponsor Presentation. Please let me have further details regarding such project.
- Please advise whether I could insert my presentation in a SPONSOR issue during the month of

Name

Title

Station, or firm

Street address

City

State

tillers bought out White Rock as well as the Morgan Beverage Co. of Brooklyn, which became New York bottler and distributor of White Rock.

Alfred Morgan, now president of White Rock Corp., is third-generation in the soft drink business. His family actually founded the Morgan Beverage Co. in 1858. In 1952, Morgan bought White Rock back from National Distillers, reorganized sales and distribution set-ups, turned to air media advertising, and began reaping steady profits.

Cal J. McCarthy Jr. who's a David J. Mahoney v.p. and account supervisor for White Rock, worked on the beverage firm's advertising for a year at Ellington Co., then moved with it to David J. Mahoney in 1954. As a result of the merger between David J. Mahoney and MacManus, John & Adams on 1 August, McCarthy feels that White Rock and his other clients "will get the benefit of strong combined talents, and most important, more resources in the enlarged radio-tv departments."

★ ★ ★

STANDING IN LINE

(Continued from page 31)

value: "Someone I know was thinking of approaching WGTH in Hartford and offering \$85,000 for the property. But before he got around to it, the station was sold to General Teleradio for \$240,000, as I heard it. Undoubtedly the station was worth the price on inspection of its books. But it shows you how easy it is to underestimate the potential of a station from the outside."

The recent whopping sales figure quoted on the sale of New York's prosperous WNEW was an eye opener to the industry. The station had sold in 1950 for \$1,700,000. Then in 1954, Richard Buckley and associates paid \$2,100,000 for the same property. And in December 1955, Buckley and a syndicate bought out the station for an impressive \$4,100,000, reportedly the highest price ever for an individual station. (There's at least one knowing station operator who told SPONSOR the station is worth considerably more today.)

Just a year ago, three Louisville stations ran up distress signals and started looking for buyers. They've all been sold recently at more than the original asking price.

The recent purchase by Crowell-

Collier of the Bitner stations (both radio and tv) for \$16,200,000 pointed up another facet of the reviving radio business. There's considerable interest in station-ownership nowadays particularly among publishers. Brokers report the new buyers are interested in radio because it's a sound business which pays profits outsiders consider good. Most of the brokers said that radio station owners had been used to a higher rate of profit than prevails in most businesses today.

Of course, behind all this silver lining, there are a few clouds. Sloppy management in some instances has caused stations to go downhill to a point where they are staggering operations. These stations obviously haven't increased in value. One New England station, purchased for \$500,000 five years ago, has shown a steady decline in income—from \$300,000 the first year to less than \$90,000 last year. Naturally, it couldn't be sold for \$500,000 now.

Recipe for **SUCCESS!**



To a great basic network (CBS), add a great affiliate network (ABC). Season with a strong array of local programs. Stir in plenty of Promotion and Service. Then add an active, intelligent sales force and a *4-year record of consistent preference ratings in Rochester!*

**MIX 'EM ALL
TOGETHER and
YOU HAVE THE
BEST BUY IN
ROCHESTER TELEVISION!**

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

And of course quoted sales figures can be misleading. A buyer may be paying \$50,000 for a station while assuming \$50,000 worth of liabilities, totalling up to a "\$100,000" sale. But, when all the factors are weighed, there's no question that the price trend is higher today. "Nothing is ever for sale anymore," station broker Howard Stark reported. "There are no more bargains. If I get a good property now, I can sell it over the phone. Now a lot of people call me up with fantastic ideas. They've got \$10,000 and want me to find them a station selling for \$100,000. But why should anyone sell on that basis? There are enough buyers around to pay the full price outright."

Brokers in gauging their sales price indicated that the hypothetical yardstick a few years ago was one times the gross and three to five times the net earnings. Now, some brokers figure prices have gone as high as one-and-one-half times gross and five to seven times earnings.

Broker Phil Kelser cautions against the latter figures though he does think that the price is up. He feels that gross sales rather than earnings reports are more important in gauging a sale, but doubts if the going price is much above the yearly gross. "But then I've seen radio stations selling at only 80% of their gross, when radio was a little overdepressed," he said. "I think the three-to-five times earnings figure still holds pretty strong."

Ed Tornberg, from the Zander brokerage firm, credits the upsurge in market prices to these factors:

1. Volume is going up. Radio stations thus become more valuable.
2. Buyers are confident enough to make a three-to-five year projection and thus can afford to pay a little more.
3. The booming national economy.

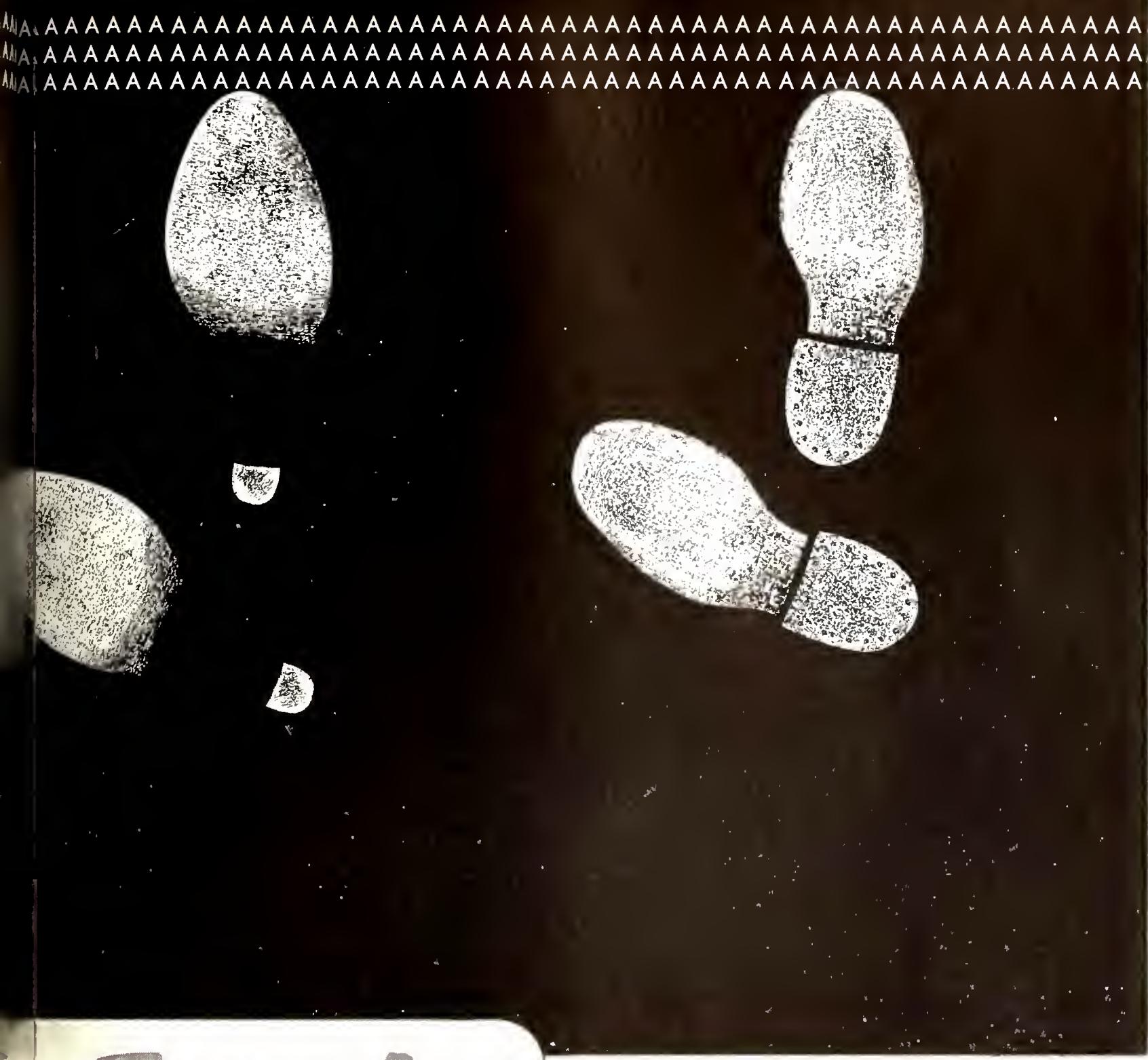
The profit sheets of radio stations naturally have played a large part in driving up the prices of stations. Radio, as has been said before, is bristling with new confidence.

A station rep accounted for it this way: "Once the networks started going downhill, some of the station owners, used to a push-button operation, tried to ride along with networks, even though the revenue continued to diminish. The smart ones did some thinking. They re-oriented themselves to the idea that radio serves a local



*On
your
mark!*

Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami . . .



'EW **TRIPLE-A** PLAN

UDIENCE and	A	A	A
CTION in	A	A	A
TLANTA	A	A	A

WLW-A
Atlanta

Name your product—lipstick, lollipops or LaPalinas . . . ladies', children's, or men's! WLW-A has the show for it with the smash new TRIPLE-A Plan—guaranteeing Audience and Action in Atlanta!

Yes, WLW-A offers just the right television shows for just the right products—kiddies' shows for kiddies' products, daytime shows for women's products, nighttime shows for family products. So here's a product-perfect, show-time plan that really delivers the goods. And only WLW-A gives you this TV selective-audience package—the big new TRIPLE-A Plan . . . guaranteeing Audience and Action in Atlanta!

..... A member of the Crosley Broadcasting Corporation, a division of



If you sell food products . . .

You've got a choice market of
300 MILLION DOLLARS
in Flint and the Saginaw Valley



This hungry market buys a lot of soup and cereal . . . writes a grocery list totaling some \$298,940,000 every year. It's Michigan's Golden Valley, and second only to Detroit in sales potential. Here are some facts . . .

- Total Spendable Income, \$1,517,966,000
- Annual Retail Sales.....\$1,153,905,000
- Average City-Family Income..\$6,092.75

And you influence this big-spending market best on its own WNEM-TV—the only station reaching all 274,067 television sets in Flint and the Saginaw Valley. For proof, see Pulse and ARB survey reports. Contact Headley-Reed or Michigan Spot Sales.

WNEM-TV

A GERITY STATION

serving Flint, Saginaw, Bay City, Midland



your direct channel to Michigan's Golden Valley

audience. Then the profits went up again. But the station owners who didn't smarten up found themselves with a losing situation on their hands. That's where the smart buyers come in. All over the country, stations have been picked up for practically nothing, reconverted into money-making organizations, then resold at a fat profit and a capital gains deal. That's another reason the market is up."

Almost all the reps and brokers felt that television, of course, was the cause of radio's downturn in the past few years. Many radio men developed defeatist attitudes, feeling that they couldn't compete with the glamor of tv. "Then again, don't forget that many of the advertisers themselves were impressed by the great success stories in television," said one rep. "They forgot all about radio. Then recently they've discovered that radio can cost a fraction of what tv costs and can do the job. On a cost-per-1,000 basis, advertisers have found that radio is an excellent buy—often better than television."

A station broker charged that the networks had sold radio down the river. "They didn't hold anything out for radio listeners. What's the good

★ ★ ★ ★ ★ ★ ★ ★
"Remember, retailers do not *buy* advertising any more than they buy your products. Advertising must be sold to your dealers . . . as your salesmen sell your products."

ALLEN P. SOLADA
Sales Director
WTPA-TV, Harrisburg, Pa.

★ ★ ★ ★ ★ ★ ★ ★

of having Bob Hope on radio when people can see him on television? When all the big radio stars were on television, that was the end of network radio at night."

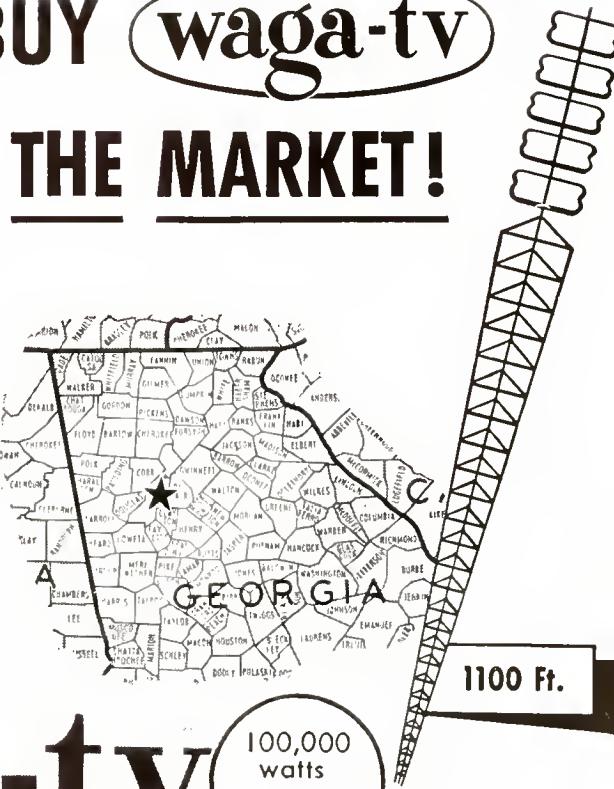
Future chroniclers of the saga of radio will doubtless point to the decline of network billings as the turning point in radio history. Many network affiliates decided to try their own formulas. They followed the lead of independent stations and took aim on their local audiences whether through news and music or other formulas.

How WINS turned the trick was explained by broker Howard Stark. "When Elroy McCaw took over, he made up his mind that he was going to get national spot business. So he got rid of all the local business on the station. Then he put on an intensive campaign and doubled their na-



WHEN YOU BUY ATLANTA...BUY **waga-tv** AND TAKE A BIGGER LICK AT THE MARKET!

Atlanta is the hub of a 60-county market that is covered thoroughly by WAGA-TV. Compared with other TV stations in Atlanta you reach over 17% more people with more than \$300-million in spendable income. WAGA-TV gives you a bigger lick at this bigger market with its taller tower, full power, CBS-TV and highest ARB and Pulse ratings.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv
CBS-TV in Atlanta

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

tional spot. After that, he went back and picked up the local business which is way ahead of what it used to be." Other stations have taken the task of shooting for a specific audience, as in the case of foreign language stations. In Southern markets, the winning ticket often includes hillbilly music and religion.

Multiple ownership (Crowell-Collier is the most recent example) is a significant recent trend in station operations. By running a number of stations, groups have increased earnings,

which they generally pile right back into the business. The activity of Storer and other groups in the station market has also served to drive up the price of stations.

The brokers, though naturally delighted to service large companies, are not overlooking the small station buyer—he may be the large buyer of tomorrow. But the small buyer must be prepared to wait longer, up to three years to make a purchase.

Bill Maillefert, radio sales manager for Petry, commented: "It was the

same way with the movies when television came in and the newspapers when radio came in. They both were hurt for awhile, but they came right back and claimed their own market. That's what radio is doing. Naturally, there's plenty of room for both radio and television."

A station broker commented that the resurgence of radio with its magic formula has brought new headaches. "There's no doubt about it. Whether radio is a public service or no, there are a lot of people who are out to make fast profits by buying a station, applying the formula and getting it into the black, then selling it at a much higher price."

One station rep, however, said it wasn't just a formula, it was a whole new attitude toward radio. "The radio salesmen have re-kindled interest among advertisers. Now the client is quite likely to say, 'My gosh, it's cheaper in radio'." ★★★



First in Kentucky—

"The Blue-Chip Buy in the Bluegrass State"

Romance and glamor aside, there's one Kentucky institution you can't afford to miss. It's WAVE-TV, *first by far*, in Kentucky and Southern Indiana television.

First In CHANNEL—Brilliant Channel 3!

First In COVERAGE—Effectively serves 173,000 more TV families than Louisville's second station!

First In PROGRAMMING—The best from NBC and ABC, plus topnotch local shows!

First In ADVERTISING—Carries more local and national advertising, year in and year out, than Louisville's other TV station!

First ON THE AIR—More and better experience, by more than a year!

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY
Affiliated with NBC & ABC

NBC SPOT SALES
Exclusive National Representatives

"LEVY'S BREAD"

(Continued from page 37)

en the base of its sales, Levy's introduced the specialty breads.

"We believe in advertising that sells news," says Epstein. "Therefore, we put most of our campaign behind cinnamon raisin bread, which gives us a more dramatic store. Levy's Rye Bread is already well-known anyhow. Of course, where we can use color (subway posters) we show the rye bread to suggest flavor."

Levy has considerable competition in New York, not only from unpackaged rye shipped direct from bakers to the stores, but also from 18 other brands. Of these, Messing Bakery Products (through Marketing Associates in Philadelphia), Grossinger Bread (through BBDO), Arnold's (through Charles W. Hoyt) and Thomas (through David J. Mahoney) have done or are doing air advertising. None of them has as extensive a saturation radio campaign as Levy's, however.

Levy's Cinnamon Raisin Bread competes principally with Thomas Cinnamon Raisin Bread, which tends to rely on the air advertising push of its protein bread and English muffins to

FIRST AGAIN!

IN METROPOLITAN SHREVEPORT AUDIENCE*

28 OF THE TOP 30 SHOWS

64% OF THE NIGHT-TIME AUDIENCE

79% OF THE WEEKLY MORNING AUDIENCE

64% OF THE WEEKLY AFTERNOON AUDIENCE

Leads in 143 out of 168 nighttime quarter hours.

Leads in 82 out of 100 weekly morning quarter hours.

Leads in 94 out of 120 weekly afternoon quarter hours.

First in locally-produced studio shows.

*BASED ON ARB SURVEY OF TELEVISION VIEWING — WEEK OF MARCH 8-14, 1956

FIRST . . . consider the powerful audience leadership facts revealed by this newest ARB report. Remember that KSLA-TV is Shreveport's first television station with over 2 years' experience . . . gives full power coverage of over 165,000 TV sets . . . offers the popular programs of basic CBS-TV. You will know that the best possible TV buy in this important Southern market is KSLA. Then call your Raymer man right away!



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

PAUL H. RAYMER COMPANY, INC. National Representatives

New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago

FIRST
IN
SHREVEPORT,
LOUISIANA

KSLA CHANNEL 12
CBS-TV BASIC

CBS
TELEVISION
NETWORK

carry the Thomas Raisin Bread along. But Thomas does a substantial amount of print advertising as well.

The Cinnamon Raisin Bread came on the market a year ago without advertising. Levy's purposely planned not to advertise it at first, to see how it would go. In June the agency began putting announcements on WQXR in a small way. Now sales are up 400% from the time Cinnamon Bread was put on the air.

As president and creative head of

the agency, Bill Bernbach has had a great influence on the Levy campaign. Throughout the planning stages, he felt it important that client and agency both recognize New Yorkers as a particularly sophisticated group of people. "Copy has to be designed to interest and to sell them," he says. "All sell and they'll pan you across. Of course, if you want attention, just turn your ad upside down. But will it sell?"

Last year, Bill Bernbach applied his

creative thinking to tv for Levy's nine-months campaign on WRCA-TV. The copy simply stated, "All New York eats Levy's Rye Bread," and showed a slice of it that disappeared bite by bite.

"We found that we got a lot of attention with tv," says Epstein. "But we can reach more people cheaper with radio. Therefore we switched back to radio after last spring and intend to keep it up through the year."

Levy's needed to reach a lot of people with its Cinnamon Raisin Bread message to push up demand and increase its spotty distribution.

"We've always had an easy time getting our rye bread into all sorts of food and grocery chains because these chains felt that they needed to have it for their Jewish trade," a company executive told SPONSOR. "But when you get into cheese breads and raisin breads and other specialties, you're often competing with the chain's own brand. Then it becomes harder to get your own brand into the store, let alone into favorable shelf space."

The radio campaign is designed to get across two important facts: (1) that Levy's are bakers of various



Cash Registers are Singing in the WBRZ Area because:

POPULATION IS UP

84%

EFFECTIVE BUYING INCOME IS UP

100%

FOOD STORE SALES ARE UP

209%

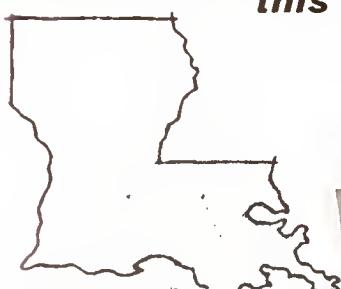
—Sales Management's area growth ratings, 1945-1955

\$899,481,000.00 spendable dollars

from OIL, GAS, CHEMICALS

SULPHUR, INDUSTRY, AGRICULTURE

*—and only one TV station completely covers
this rich heart of Louisiana*



Power:
100,000 watts

Tower:
1001 ft. 6 in.

NBC-ABC
Represented by Hollingberry

WBRZ Channel 2
BATON ROUGE, LOUISIANA

★ ★ ★ ★ ★ ★ ★ ★
"We think that it is ridiculous for the industry to be hamstrung with a rule that says that Joe Blow who operates in seven small cities with a total population of two million must stop there, when another operator can own one station in the city of New York and serve a population of fourteen million, another in Chicago with 5,000,000, etc. It is patently without soundness and logic—and we feel confident that our position will be upheld."

LEE B. WAILES
Executive v.p., Storer Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★
breads, not just the rye bread; (2) that the quality associated with Levy's rye bread is found in its other specialty breads as well.

Newspaper ads are generally 249-liners with black-and-white photographs of a slice of Levy's bread. The copy approach in newspapers is similar to the sell in radio, and newspaper ads like the longer radio commercials usually conclude with: "Look for Levy's Cinnamon Raisin Bread wherever they sell Levy's real Jewish rye."

And, adds Epstein, Levy's sales curve indicates that people are following this advice. ★ ★ ★

ch. 2 WISCONSIN

Serving the Land of... Milk and Honey

Now interconnected by private microwave with
WDMJ-TV (100,000 ch. 6) Marquette, Mich.



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

4A'S VIEW TV, RADIO

(Continued from page 40)

Brorby, Chicago, also adopts a saturation technique. Kraft buys a network saturation program plan of five five-minute newscasts daily, six days weekly, on Mutual's full network of 540 stations. Other accounts, preferring spot, slot announcements in early-morning, daytime ("an especially economical buy") and late-night periods.

Another buying innovation, typical of the new advertising buying approaches being found in radio, was developed by BBDO early this year. It's called "flights," and the "flight" path provides for vast numbers of spot announcements to swoop down on listeners in a concentrated barrage.

Len Carey, of that agency, explains it this way: "We're using a lot more radio, in new ways. In one new way which we call 'flights,' we go into a market for four weeks, then out for four. We use 100 to 140 announcements weekly on a strong station. We also vary these 'flights.'

One week of the four we might hit on Thursday and Friday, for shopping; another week, we'll use run-of-station announcements; still another, early-morning time. As far as we've been able to check with factory shipments and store audits, the system sells!"

Agency executives questioned by SPONSOR also had some thoughts on broadcast media patterns—and in which directions these patterns might lead advertisers.

Television: John H. Tinker Jr., senior vice president-creative director, McCann-Erickson, New York, envisions tv's continuing growth because "it is a highly demonstrable medium for implementing sales. It's highly sensitive, and we can express with it any basically sound idea. Because of that sensitivity, however, the idea—to be accepted—must be *more* basically sound than in other media. Tv is like the stage or movies, or other of the more personal contact media, which expose the thinness of an idea more quickly."

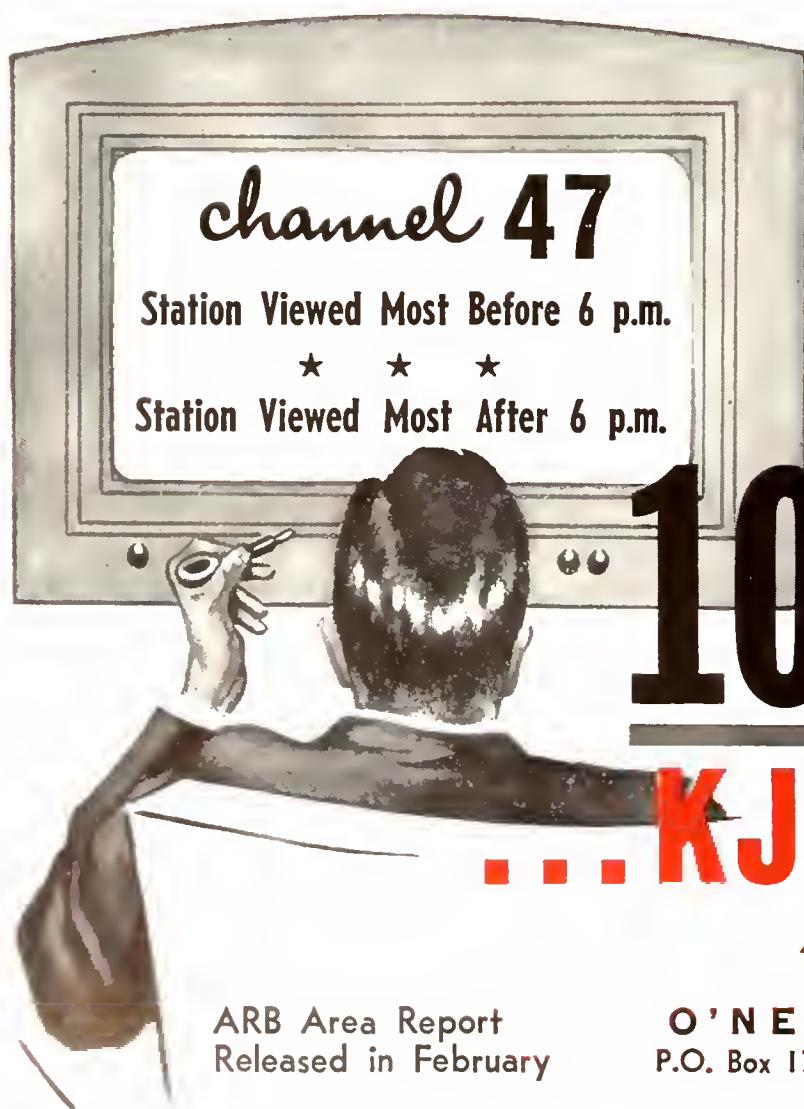
BBDO clients prefer the half-hour program format, Carey said. "We like it, if we can afford it, because it gives us sponsor identification. I don't think anyone is in a participation schedule because he prefers it. It's a matter of economics, and half-hours are expensive. Nevertheless, participations have proven to be effective even with loss of sponsor identification."

Several clients of a successful mid-western agency (where radio and tv get more than 40% of total billing) buy radio to reach men, particularly in the morning and at noon. But an agency officer said "tv is giving radio such a hard push in so many hours of the day that selected periods, alone, can't carry radio. I think someday tv will be more important at noon and at midnight, for example."

Agency management seems to agree radio has evened out to the plateau of a basic medium, but many see a lot of new buying peaks emerging above that plateau.

"People are looking to radio for

San Joaquin Valley TV Families . . .



DO WHAT COMES NATURALLY
Tune to **UHF TV** Stations!

100%

*of the Homes in this,
the World's Richest Farm
Market can receive...*

...KJEO TV channel 47

4600 ft. above sea level

175,000 TV Homes

O'NEILL BROADCASTING COMPANY
P.O. Box 1708. Represented Nationally by the Branham Co. Fresno, Cal

New ARB Area Audience Report
for Nashville & 87 Surrounding Counties Puts

WLAC-TV FIRST

in twice as many quarter-hour segments as the other two Nashville stations combined!

Things have really changed in the Nashville area. The WLAC-TV Coverage Girl is now first in eye-appeal too! ARB's Area Report (March 8-14, 1956) puts WLAC-TV 'way out front with 309 quarter-hour wins (and 4 more ties for first) out of 448 segments covered.

Whether you buy by power (maximum), tower (1,365' above average terrain), geography (87 counties in 4 states), tv homes (384,173) or ratings (first in 309 segments, tied for first in 4, second in 110, third in 25), WLAC-TV gives you the most by all yardsticks. Documented proof available upon request.

*The South's Great
Multi-Market Station*

WLAC-TV *Ch 5*
NASHVILLE, TENN.

CBS Basic Required

T. B. Baker, Jr.
Executive Vice-President
and General Manager

Robert M. Reuschle
National Sales Manager

The Katz Agency
National Representatives



certain things they can't find elsewhere," is how several agency managers describe the trend. They cite the popularity of news as an example of radio's edge on the entertainment competition.

"There are certain fashions in media," reported one Madison Ave. agency executive, "but today radio isn't one of them." He nevertheless anticipates that many accounts will shift money into the radio side of the ledger as radio's popularity pendulum likewise shifts. There's a very real

opportunity in radio. Many of its advantages are being overlooked."

Radio "is coming of age again," in the opinion of McCann's John Tinker. He theorizes: "Radio is a very important word these days. Oddly enough, because of being considered a companion to tv, radio is—if anything—in clearer focus than ever as a source of pressure in the sales area. It's bound to grow. It's gaining stature because of its strength in standing side by side with tv. It has a strong appeal in its uniquely

personal communication with the individual listener.

"Radio hasn't lost an inch. It will force agencies and advertisers to learn how to use it, or it will at least put the responsibility on them to learn how."

Apart from broadcast media issues, agency leaders talked to SPONSOR of other things uppermost in their minds. There's a lot of thinking going on in those minds, and one of the biggest sparks to this introspection is that business is good! Many agency spokesmen said their clients retreated varying distances from advertising positions of two years ago. Perhaps the biggest reason for this watch-and-wait role was a concern about a possible dip in the economy. Today, advertisers are optimistic about economic and political developments both here and abroad. They're less chary of their ad dollars, less wary of their next steps.

But the single issue of greatest comment (largely private and off the record) was the future status of the 15% commission system upon which pivot advertiser-agency-media relations.

Here are some of their comments and conclusions on the present commission systems:

The bulk of agency management takes the whole subject of the traditional 15% commission very seriously. They don't have a jaundiced view of what might happen. And they don't hear the voice of doom echoing in the Four A consent decree with the government. That decree, in essence, outlaws collective action regarding (1) the rate of media commission to agencies, (2) the rebating of commissions to advertisers, and (3) the recognition of agencies by media.

Most agency executives who discussed this with SPONSOR seem to think along these lines:

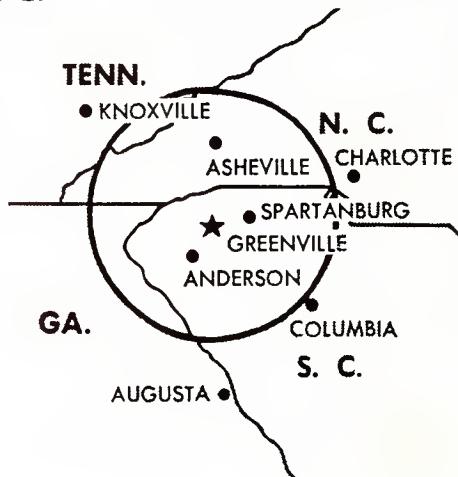
"The 15% commission is pretty much standard among media and agencies for the simple reason that it works. Thus far, it's worked better than anything else. If we learn that some new system works better, and to the benefit of everyone involved, we'll adapt ourselves to the change."

All of the agency executives queried by SPONSOR at the Four A's meeting said none of their own clients had

DOMINANT in this 4-State, 58-County 2-Billion Dollar Market

Here in WFBC-TV's 100 UV / M contour is the South's richest textile-industrial area and its famous mountain vacationland.

Population, Income and Sales from Soles Management Survey of Buying Power 1956. TV Homes from Nielson '53, plus RETMA shipments to date.



"The Giant of Southern Skies"

Video—100,000 Watts (FCC MAXIMUM)
Audio—50,000 Watts
Antenna height—1,204 feet above average terrain—2,204 feet above sea level.

Population	1,991,700
Incomes	\$2,115,295,000.
Retail Sales	\$1,467,678,000.
Television Homes	367,230

Here is one of the South's great markets. Compare it with Atlanta, Jacksonville, New Orleans or Miami! Latest PULSE and ARB Reports prove WFBC-TV's Dominance in its coverage area. Write us or WEED for market data, rates and availabilities.

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

Short Cut to Buying Good Will!

By Harold Walker



How'd you like to stand on a stage and look out at 8,000 faces in an audience? Well, we did it! And loved it! With 8,000 paid admissions, WDIA's Goodwill Revue drew the biggest crowd in the history of the Memphis Municipal Auditorium! WDIA has staged its Goodwill Revue for seven consecutive years. '49-'55 . . . and the '55 show attracted a greater attendance than the Harlem Globetrotters, Shrine Circus, Metropolitan Opera, Liberace, or Holiday On Ice!

WDIA did it without posters, billboards, or editorials! How? By WDIA's personalized communications system! Securing nationally famous Negro entertainers, gratis, the WDIA Staff donated its services, publicizing the Goodwill Revue on the air. As a result, two days in advance, reserved seats were sold out. Two hours before curtain time, a crowd lined up for general admission tickets — by 8 o'clock, even standing room was gone!

Negro Children Benefit

Proceeds went to Negro Children in Memphis. Formerly, the city of Memphis offered no educational facilities to handicapped children. Realizing the urgent need—and cognizant of its direct, personal appeal to a highly-concentrated, intensely loyal, Negro audience, WDIA took the initiative and made a dramatic contribution to station-community relations. Officials called on the Board of Education, offered to assume its part of the financial responsibility for the establishment of transportation for Crippled Negro Children, in conjunction with the foundation of a school for such youngsters.

In 1949, WDIA started sponsoring the first in a series of highly success-

ful, annual Goodwill Revues, with all proceeds going to the school project. The result is, only seven years later, these Crippled Children are not only attending school, for the first time in their lives; but also have, for their use, two new school busses, complete with drivers.

Besides providing desperately needed transportation, the busses are utilized for student field trips to zoo, airport, and other places of interest. Too, there are now funds for the healthy Negro Children. WDIA's Goodwill Revue proceeds buy uniforms and equipment for the WDIA Baseball League, first outfit of its kind in Memphis.

Drawing Power of WDIA

Now what is the significance of this enormous drawing power of WDIA's Goodwill Revue? It means, first of all, certainly, that Negro tots in braces will get to school—and Negro boys on the sandlots will have uniforms and bats. It, also, means there is a vast Negro market in Memphis. To be specific, Memphis has one of the heaviest concentrations of Negro population in the United States . . . almost one-tenth of all the Negroes in America live in the Memphis area! And they earn over a Quarter of a Billion dollars a year! Industrial expansion in the South has placed in their hands a payroll, exceeding \$250,000,000. They spend it. Part of it for such entertainment as Goodwill Revues . . . and 80% of it for commodities. They buy well over half the flour, rice, laxatives, deodorants, blankets and hosiery, sold in Memphis. Yes, WDIA's Goodwill Revue means there is a fabulous market in Memphis. Third, it assuredly means, there is not a single medium reaching these folks with a fraction of the coverage of WDIA—or its appeal. Readership is so low, newspaper advertising is negligible. Obviously, then, radio is the medium for penetration—and, WDIA, the all-Negro, 50,000 watt station, is an absolute powerhouse of pressure for selling goods!

Intellectual-Emotional

WDIA customizes its programming to awaken intellectual-emotional responses, reflect traditional tastes, stimulate loyalty to products through performers, who deliver solid entertainment, in a style acceptable to Negro listeners. Thus, WDIA operates with

dynamic drawing power, to 1,237,686 Negro consumers in the Memphis trade area. They not only entertain . . . they advise. They capture the minds and condition the buying habits of almost one-tenth of the Negro population of America . . . Negroes with a Quarter of a Billion dollar pay-envelope!

Market Development

The market foundation is, already, an established order, with astonishing sales records soaring on a continuous incline. Yet this Negro market is a live, growing one—its potential just developing. As industry moves more and more rapidly to this section, Negroes become a stronger integral factor in the expanding economy. They are evolving a social consciousness, elevating their standards of living, constantly buying more and better goods, creating a gigantic market.

Specialized Market

WDIA is meeting this specialized market with customized sales promotion for name-brand merchandise, such as:

Colgate's Dental Cream . . . Kellogg . . . Maxwell House Coffee . . . Budweiser . . . Sal Hepatica . . . Cheer . . . Arrid.

With WDIA's 50,000 watt coverage, the most powerful station in Memphis, WDIA dominates the Negro airways and controls the Negro market! The market backed by a Quarter of a Billion Dollar Payroll! Memphis Negroes have purchasing power . . . WDIA's Negro Stars have galvanic selling power . . . WDIA has 50,000 watt power! Let WDIA activate for your line of products in this fantastic Negro market! Now—while it's on your mind, drop WDIA a note. Request, on your letterhead, data pertinent to your interest—along with your bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

5,000,000 Tourists

VISIT
AMERICA'S BIGGEST
DRIVE-IN-THEATER

More than 9,000,000 maney-spending vacationers are enroute ta Michigan far an average vacation af 12.3 days, during which the average party af 3 persans will spend \$286.00. 89.8% af these pleasure-seekers are coming by car, and more than half af them will spend their vacation in the area af Michigan served by WWTV!

Small wonder that this primary CBS affiliate, with the tallest tower in Michigan, is dubbed "America's biggest drive-in theater!" Mighty gaad spat ta sell popcorn—or anything else that appeals ta maney-spending Americans with time an their hands!

CBS-ABC
Channel 13

Nat'l Reps.
WEED TV

SPARTON BROADCASTING CO., Cadillac, Mich.

WROW-TV

WAAM

WBEN-TV

WJRT

WFMY-TV

WTPA

WDAF-TV

WHAS-TV

WTMJ-TV

WMTW

WRVA-TV

WSYR-TV

Albany

Baltimore

Buffalo

Flint

Greensboro

Harrisburg

Kansas City

Louisville

Milwaukee

Mt. Washington

Richmond

Syracuse

The only
exclusive TV
national
representative

Harrington, Righter and Parsons, Inc.

NEW YORK, CHICAGO, SAN FRANCISCO, ATLANTA

ever asked more than "What's all the commission ruckus about?" Agency men said most of their clients had never introduced the subject even in this indirect a manner.

The advertisers' points of view were expressed in very direct fashion, however, at a closed Four A's session. At that time, Edwin W. Ebel, chairman of the Association of National Advertisers and vice president of advertising and consumer relations for General Foods Corp., asked for "a thorough and an objective inquiry" into present methods of agency payment. In urging an agency review of the 15% commission system, he charged "the advertiser should be the one to determine the worth of advertising agency services." He also asked agencies to express "their open-mindedness" in the matter.

Every client, outspoken or silent about agency commission payment, has of course checked closely into the amount of service he's getting for that 15%. Many clients are asking for additional "free" services, free in that the agency makes no additional charge to the client. Some agencies now absorb costs of such "extras" as publicity, point-of-sale material and merchandising. Others for some time have made additional charges for such corollary functions to advertising. Some of the bigger agencies, according to their spokesmen, bill their more substantial accounts only for "unusual" extras, such as specially requested research material.

The agency managers, after attending this Four A's meeting keyed to discussion of the commission system, are geared to take another look at it—and a longer look it will be. Four A's, as a result of many influences, commissioned a special study group to check into the present system and to investigate other possibilities. And many of the agency men returned to their home bases with their defenses up because client fences were down—and in need of mending.

Bryan Houston summarized ideas to which many of the executives subscribe: "15% is not here because of its perfections, but because it has less imperfections than any other device." He attributed the improved positions of corporations to the efficient performance of advertising agencies. He also credited agencies with develop-

ment of creative talent and imagination.

"The agency is one of the few great sources a corporation has for new ideas, for thinking and for progress. After years as a corporation executive, I assure you any corporation executive who thinks these will not be smothered if put into corporation hands is immature. He just doesn't know corporations. It's essential to the corporation that the agency exist apart from it. The agency gives the advertiser a source of consultation, fresh ideas and change."

Referring to a charge that agencies are making too much money, one Top Ten agency president, whose broadcast media buys total 60% of total billing, commented that clients are much better off financially! "No big corporation, squeezed as it is between accountants and lawyers, would run a business on as narrow a margin as I do. The average agency isn't making 1%, and this is less than the average client wastes."

(Most agencies, operating within the framework of the 15% fee structure, agree that the net profit is 1%. Spokesmen explain this is lower than that reported by most businesses, and certainly lower than that of their clients.)

An agency, likewise, is more able to attract and to keep top creative personnel. "Creativity is all that counts in an agency. It's the one place more than anywhere else, except perhaps in a modern scientific laboratory, where there is less concern about age or sex and more concern about creative ability."

The creative theme popped out in many a corridor conversation and in several formal speeches. Earle Ludgin also sanctioned the concept of a completely independent agency cooperating with a client company but operating outside its jurisdiction.

He discussed the possibility of an advertiser hiring his own staff of specialists. "He'd have a big problem, and an expensive one, finding professionals in such complex fields as media, research, merchandising and marketing. It's hard to find them, and it's hard to direct them. If a manufacturer took on only this one advertising problem, he'd find it very tough and costly."

What is an agency's biggest problem? "Finding a good advertising

man, whose main characteristic is the ability to distinguish between an idea and an adjective." So said another Four A's leader.

Few of the agency men anticipate any marked change in the method of agency remuneration. Those who do see any upcoming change envision it as evolutionary rather than revolutionary. They think a natural evolution might encompass such possible modifications or developments as these:

1. a more rigid cost accounting

procedure. This might net the agency more money than it now gets under the 15% system.

2. implementation of the retainer fee concept. Some agencies now insist on a minimum, either in terms of the 15% commission or with a cash differential which carries the commission up to the minimum.

3. introduction of more services as billable to the client. Many agencies now provide a great deal of servicing "beyond the call of duty"—and beyond direct payment. The

3rd in a Series on Chicago TV's Top Participation Programs



"MY LITTLE MARGIE"

*Favorite Morning Program
With Audiences and Advertisers Alike*

A former successful nighttime network program, "My Little Margie" is the highest rated morning show on Chicago television available for participations. An average quarter hour rating of 4.5% in ARB and 6.1% in Telepulse in March.

WGN-TV not only delivers top audiences at lowest cost—BUT WGN-TV reaches more people than ever before with MAXIMUM POWER from the HIGHEST TOWER in Chicago.

For further information on Chicago's top participation programs write to Mr. Ted Weber, WGN-TV Director of Sales, 441 N. Michigan Avenue, Chicago 11, Illinois.

Telecasting With
MAXIMUM POWER
From The
HIGHEST TOWER

WGN-TV
Chicago 9

remuneration setup might swing in the direction of having more services, or all of them, billable to the client item by item.

4. smaller or larger commission allowances from media. Smaller commissions might be workable for an agency if paid in combination with other revenue from the client. Or, if agency services were to increase and operations to become considerably more expensive, media commissions could be conceivably higher.

★ ★ ★

FAREWELL

(Continued from page 35)

Another one of the same, bartender. How's that? What do I think I'm doing, standing here mumbling into this cheesebox? I'm making a recording, sir, of my swan song to the Avenue. Hey, that's a laugh—The Avenue! I remember when The Avenue was Fifth Avenue. That was before the novelists took over and made Madison famous. "On the Avenue, tum, tum, tum, tum, Fifth Avenue. tum, tum—" What

do I care if the customers are staring at me? Let 'em stare! If they've read any good books lately they'll make allowances for a broken-down account exec who has to work 28 hours a day to pay off a hundred thousand mortgage on his place along the water up at Westport.

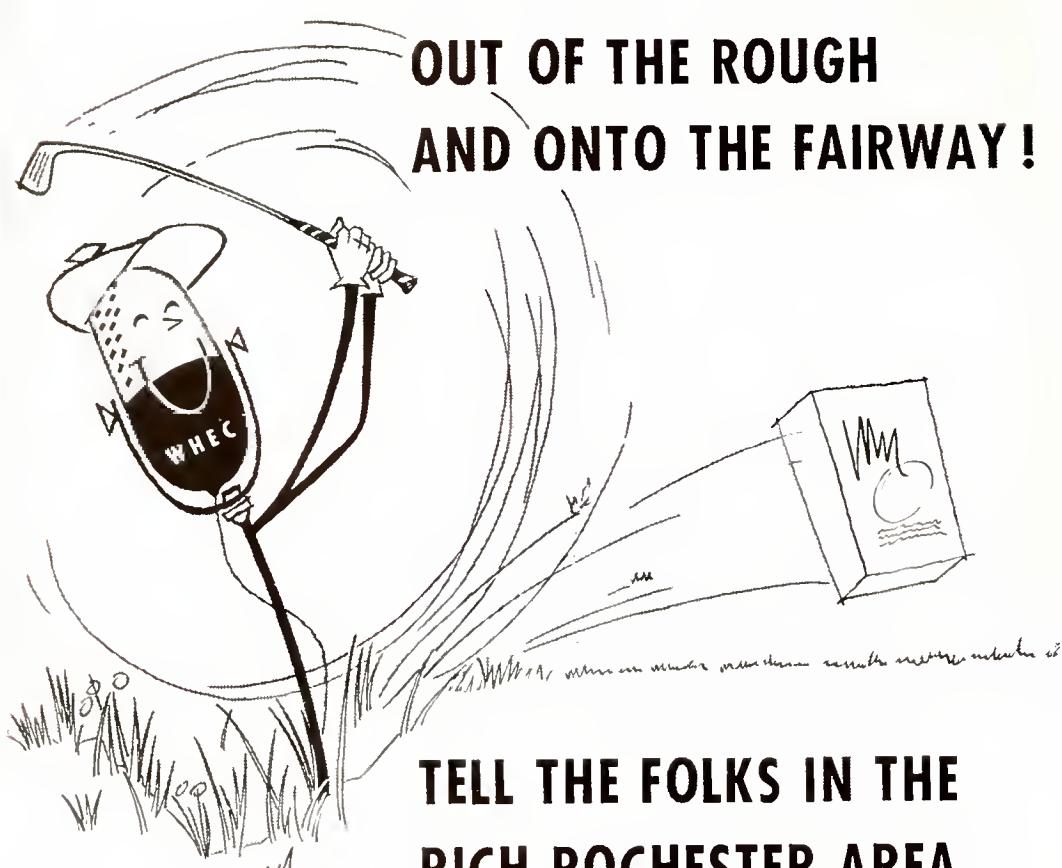
Let's see now, where was I? Oh yes. What I want to know is why you writing guys had to work the advertising agency angle to death? Why couldn't you just come back to us about every other year and in between turn your literary guns on some other professions like the U. S. Postal employees or the dairy farmers? I haven't read a single book on dairy farming lately. Or on bee-keeping either. What's with advertising that makes us so special? I'll bet if you looked hard enough, you could find a neurotic dairy farmer too.

When I first got into advertising and before you fellows started beating out books about it. I was as well adjusted as anybody. In a media conference, I'd find everyone pricking up his ears when I said something simple like, "Look, I got an idea!" But then you came along and influenced my vocabulary to the point where I was "tossing deep-penetrating slogans into the hopper" or "dropping hot gimmicks down the well to listen how they splash." I no longer said simply, "I'll do my darndest," but rather, "I'll give it the old college try."

Each time you authors dreamed up a new character, I'd echo his clichés. I was forever "putting out little fires" around the agency, "bird-dogging my tv shows" and "giving an ear to my radio spots." When Frederick Wakeman brought out *The Hucksters*, I was so impressed by the vernacular of old Evan Llewellyn Evans that for awhile I was known agency-wise as "Off-The-Beam Bream." Gradually people started avoiding me. I guess it wasn't until about five or six advertising novels later that I came to realize I was not only one of the author's models, but that I was being molded into whatever image he was creating.

Take potables, for example. The earliest advertising book characters were martini drinkers. So I drank martinis. Then along about the time of *The Big Ball of Wax*, they switched to Gibsons. So I took up Gibsons. Then came a kick for bourbon-on-the-rocks. So I changed to bourbon, without entirely giving up Gibsons, how-

GET YOUR PRODUCT OUT OF THE ROUGH AND ONTO THE FAIRWAY!



TELL THE FOLKS IN THE RICH ROCHESTER AREA ABOUT IT ON

WHEC The Station Most Rochesterians Listen to Most of the Time!

THE STATION LISTENERS BUILT!

Here at WHEC we have a "bag of clubs" that will surely send your product soaring right into the warm hearts of our many listeners! Whether you're playing match or medal, you're off scratch—on your way to bigger sales—on WHEC!

A GREAT MORNING BUY!
6:30 to 9:30 A.M.
Mondays thru Fridays
Average Pulse Rating 7.6*
Average Share of Audience .. 38%*
In Metropolitan Rochester, WHEC has a share-of-audience percentage that is half again as great as its nearest competitor—not to mention a 2.5 higher Pulse rating—for this 3-hour segment!
*Pulse Report, Oct.-Nov. 1955

BUY WHERE THEY'RE LISTENING... ROCHESTER'S TOP-RATED STATION



ever. Lately the trend has been to scotch, so naturally . . .

That's right, bartender—another scotch-on-the-rocks with a Gibson on the side. No, I'm not beating on this little box to attract attention. The reel got stuck, and the tape won't record if the reel—okay, it's clear. Here goes again . . .

The next phase—or rather the next hoop you authors put me through—was trying to guess what real-life characters you were writing about. Who, for instance, was *The Great Man* supposed to be? Not being very good at guessing-games, my conjectures ranged wildly all the way from John Cameron Swayze to J. Frederick Muggs. Did Sloan Wilson have anyone particular in mind when he portrayed Hopkins in *The Man In The Gray Flannel Suit*? Is Tubie, of *Tubie's Monument*, really a fictional character with no resemblance to anyone living or dead, or is he somebody I ought to know around the tv studios? And how about *The Great MacInnes*? Should I know him too? Naturally all this speculation cut into my THINKTIME and my work suffered to such an extent that I was dropped from the Sticki-Wikket Library Paste account. Then while resting between jobs, I read *The God of Channel 1*, and when I couldn't figure out who he might be, I developed a trauma of such magnitude that my psychiatrist almost gave me up for lost. That's right, I go to a psychiatrist too. Any well-read bookworm knows that while most psychiatrists have Park Avenue addresses, it is Madison Avenue that supports them.

I hope you're getting an idea of what you've done to my life and career. And a couple more things before the tape runs out:

(1) Either you've been exaggerating your sex-on-Madison reports or I've been working at the wrong agencies.

(2) I wouldn't have been stuck with so much night work if you writers hadn't glamorized The Theory of Unremunerative Overtime to a point where everyone in our shop tries to outstay the other guy and sometimes nobody but the office boy ever goes home on weekends.

(3) Even on those rare occasions when I did get home, I'd find my wife had been reading one of your books too—such as *The Exurbanites* which devotes pages to statistics on how busy admen and other commuters find relax-

you're right on cue!

No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

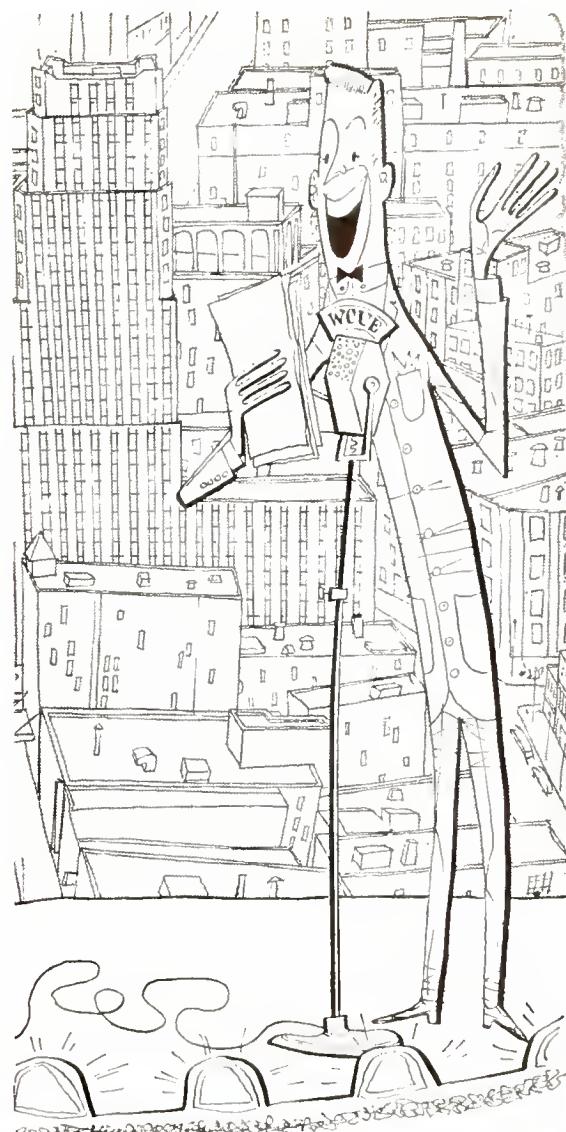
more MUSIC
more NEWS
more OFTEN

WCUE

Akron's only independent we're home folks

TIM ELLIOT, President

John E. Pearson Co., National Representatives



SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

TOP 50!

ROANOKE . . .

one of the 50 FASTEST GROWING MARKETS . . . of over 100,000 . . . in the United States!*

AND . . .

again this year . . . the 32nd consecutive year . . . YOU choose any measurement you like; you'll find WDBJ to be THE MOST RESULTFUL Radio Station in ROANOKE and WESTERN VIRGINIA!

Ask Peters, Griffin, Woodard, Inc.!

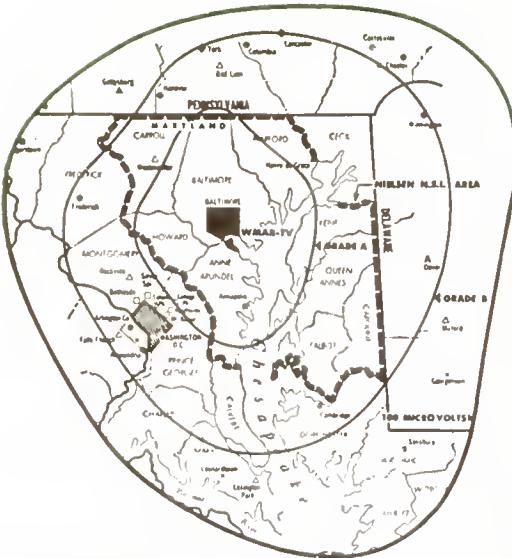
TIDE Magazine, March 24, 1956 issue

WDBJ
CBS

radio

AM 960 KC
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives



THE MAP TELLS THE STORY...

WMAR-TV's coverage area encompasses more than 2,500,000 homes, which means vast selling power for advertisers.

The WMAR-TV story means a lot of things to a lot of people. To the viewer it means Lucy, Edward R. Murrow, Ed Sullivan, and First Run Film Theatre of the Air to mention only a few. To WMAR-TV's advertisers, it means Baltimore's biggest audience.

Off the Map Coverage . . . WMAR-TV's signal goes clear off the map, reaching out to the rich market surrounding Baltimore, which is added potential for advertisers.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.
New York, Detroit, Kansas City, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

ation tearing out tree stumps and moving big boulders around on their estates. Believe me, I haven't known a day of rest since *Mr. Blandings* (he was in advertising too) *Builds His Dream House*.

But perhaps the greatest disservice you did me was the way you aroused my suspicions to a degree where I find it impossible to trust my best friend if he's in the business. Many a morning I've spent tearing pictures off my office wall hunting for planted mikes or sifting through the wastebaskets in a search for sneaky office memos that might have said something about me behind my back. I've dropped a small fortune hiring private eyes to tail my co-workers because I suspected them of trying to steal my accounts. Lately, at coffee break time, I've been forcing my secretary to act as my taster. Only when she doesn't drop over or clutch at her stomach will I risk drinking my coffee. Some might call this a Persecution Complex, but I call it a Reader-Of-Madison-Avenue-Novels Complex.

Well, that's how it is. I could have gone far in the agency business if it hadn't been for all these disturbing books. Take my name, for example—Bream. It begins with a B, and that's a good start agency-wise: Batten, Barton, Benton, Bowles, Biow . . . all B's. And then consider how nicely my name hooks onto almost any partnership: Kenyon, Eckhart & Bream, Ted Bates & Bream, JWT & B. . . . Ever notice how agency initials all sound like railroads? BBDO, K & E, Y & R. . . . Holy cow, now I'm beginning to think like a novelist!

And why not? How often have I said it: Could I write a book! That's it—if you can't beat 'em, join 'em. I'll write the biggest, most truly definitive novel on the morés of Madison Avenue yet! I'll call it something like *The Saturation of Hard-Sell Harrigan*. Let somebody else guess who Harrigan's supposed to be. He'll be a top air media man who writes unforgettable jingles and drinks vodka screwdrivers. I'll open on the first page with him saying to his wife, "Look, those nights with Maria were the best thing that happened to me in my three years at Fort Dix—"

What do you mean, you can't serve me no more? You better be nice to me, bartender, or I'll put you in my book too. You wanna be in my book, pal? It'll be big! Real big! 1956 big!

Click. ★★

In the Shreveport Area

KTBS-TV
CHANNEL 3

LEADS!

According to February, 1956 ARB Shreveport Area Rating Survey.

MORNING!

55% —of the viewing audience watches Channel 3 from sign-on time at 10 A.M. to 12 noon.

AFTERNOON!

82% —of the weekday afternoon audience prefers Channel 3—leading in 49 out of 60 quarter-hours from 1 P.M. to 4 P.M. Saturdays KTBS-TV accumulates a total of 322 rating points compared to 254 for Station B.

NIGHT!

72% —of the nighttime NBC Audience in the Shreveport Area watch KTBS-TV 7 days a week.

- 200,000 TV SETS
- MAXIMUM POWER
- 1153-FT. TOWER

KTBS-TV
CHANNEL
3

**SHREVEPORT
LOUISIANA**

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

WOMEN OUT OF STYLE?

(Continued from page 41)

to sell. Proficient in selling both tangibles and intangibles, the ladies can probably outsell the men, given an equal opportunity." So said Franklin Sisson, program director, WOOD am-tv, Grand Rapids, Mich.

3. A woman as an air personality has a strong appeal. She can't bluff other women. Her ratings may be low, compared with those of big nighttime features, but her sales are profit-making for all types of advertisers. Said Oliver Treyz, president, Television Bureau of Advertising: "Personalized selling is the keynote of success for the woman broadcaster."

4. She knows women, and how to reach them. She knows what local women are thinking about, and why, and she tailors program content to the demands and desires of her audience. She speaks facts emotionally, and the audience reacts the same way—and buys.

5. Women have what can be termed a visual approach. Women broadcasters appearing on tv can adapt their native conditioning to color, design, arrangement, beauty and attractiveness to maximum advantage. Behind-the-scenes workers use these same feminine talents in such jobs as make-up, fashion and costume coordinating and set design.

6. Radio and tv women themselves are good buyers. As such, they know what features of a product or service are most appealing. They know the copy and sales approaches which will interest a woman, and, particularly, the women in a particular audience. They're merchandising-minded, too.

7. Women are natural opportunists! This opportunism can be translated into such activities as meeting more people, dealing with clients, promoting the station's facilities, angling program and commercial content.

These are just some of the reasons why women generally, will never go out of style in radio and television—

whether their work be on the air or behind the scenes, in executive capacities. But some *will* find their services *passé*.

The gals who will travel farthest and fastest will be those who harken to the counsel of station management—who, in turn, are merely reflecting the needs of the advertisers.

Here are some of the things these successful gals will do—

They'll keep pace with developments in the radio and tv industry, and

with merchandising, promotion and retailing patterns. They'll "sell" their own management on themselves and their ability to sell. They'll show initiative in developing program content, in renouncing the routine in favor of the new and the sparkling. They'll tread the fine line which separates promotion of themselves in behalf of the stations and advertisers and promotion of themselves *for* themselves.

Women broadcasters will get ahead

HERE'S

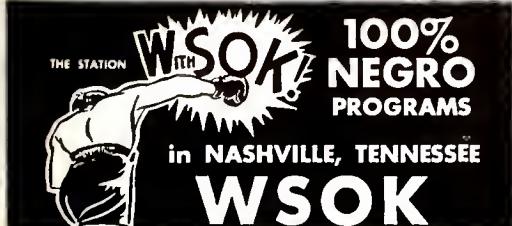


SELLING POWER IN THE KANSAS MARKET

WIBW is now offering its listeners a whole new concept in radio broadcasting—new sounds, new excitement, new interest, new techniques, new programs! This newness has attracted vast new audiences from every walk of Kansas life.

For advertisers, this means new selling power in the Kansas Market. Your Capper man can give you all the details.

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.



Big Aggie Wins 1st Prize At the Fair

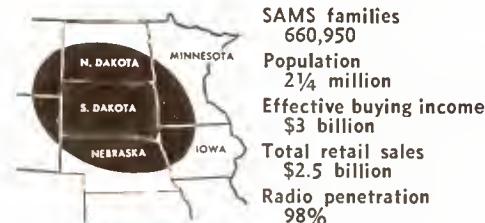


Two college professors conducted a survey of listening habits among the people at the South Dakota State Fair last fall. They wanted to find out what families in the Great Upper Missouri Valley listened to and/or watched. Here's what they found out:

- 78.6% listen more to radio
- 16.3% watch television more
- 58.1% of the people polled listen most to the Big Aggie station, WNAX-570.

WNAX-570 named No. 1 Station by So. Dakota Fair-Goers

Big Aggie Land



WNAX-570

CBS Radio • Yankton, South Dakota
A Cowles Station
Don D. Sullivan, Advertising Director
Under the same management as KVTY,
Channel 9, Sioux City

in business with a great deal of trying. They'll work more closely with clients at all levels. They'll literally "go behind the counter."

Specific evidence that station management is encouraging women to accent their professionalism is seen in AWRT's membership committee report. Seven new local chapters were launched at the Boston convention, bringing the chapter total to 33. This is a 300% increase in the growth of chapters in just two years.

The 700-plus women at the convention, encouraged both by these statistics and the pats on the back from a multitude of guest speakers, are alerting themselves to the fashion requisites of the "new look."

The "new look" also extends to new officers on the AWRT board, chosen at the Boston session.

Edythe Fern Melrose, on-the-air personality at WXYZ am-tv, Detroit, will serve as president for a two-year term. Other officers: secretary-treasurer, Nena Badenoch, radio-tv director, National Society for Crippled Children and Adults; Eastern vice president, Betty Butterfield, WAAT-WATV, Newark, N. J.; Central vice president, Martha Crane, WLS, Chicago; Southern vice president, Edith Ford, WLW-A (tv) Atlanta; Southwestern vice president, Sarah Jane Moon, KSFA, Nacogdoches, Texas; Western vice president, Marion Rowe, KPIX (tv) San Francisco. ★★★

NETWORK TV (Continued from page 29)

morning sets-in-use picture doesn't warrant a big expenditure of program money all at one time. ARB national sets-in-use figures for the first week in March during that two-hour period (New York time) ranged from 11 to 17 on weekdays. ABC, of course, is betting that a more competitive program picture will raise this level.

The "third force" in network will have no web competition from 9:30 to 10:00 and may start off in that period. During the remaining hour and a half ABC will have to contend with Garry Moore and Arthur Godfrey, veteran daytimers and still potent rating-pullers.

ABC's new morning program will follow the trend: quiz or audience participation shows but no soap operas. The web's programming people feel that,

aside from the uncertain ratings of soopers during the past three years, its two-hour *Afternoon Film Festival* of feature films provide enough drama for women viewers.

Long shows: The trend toward the long show at night is most evident at ABC. The network is offering two new hour shows on film, *Wire Service* and *International Theatre*, one new 90-minute show, *Command Performance*, and a group of spectaculars, which ABC calls "Telaramas." These are on top of the web's two one-hour Hollywood entries (*Disneyland* and *Warner Bros. Presents*), its 90-minute feature film show on Sunday, the one-hour Lawrence Welk stanza on Saturday. A new Lawrence Welk Show, with teen-age appeal, also sponsored by Dodge, is set for Monday from 9:30-10:30. ABC will also program *Omnibus*, which moves over from CBS.

Wire Service and *International Theatre* are tentatively pencilled in back-to-back on Thursday from 8:00 to

IN ROCHESTER N.Y.

WHERE THERE
IS A
WILL
THERE IS
A WAY!



And the
way is
with...

"WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester . . . refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by
Stan Kenton's
recording—
"ACCORDING
TO MOYLE"

ABC
IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

1956 Edition Now Ready!



Advertising's STANDARD Authority

FACTS...every Advertiser Needs

• You can depend on the 1956 STANDARD ADVERTISING REGISTER to give you the facts you need—fast! Bigger than ever, more comprehensive—STANDARD lists 15,000 advertisers, over 70,000 executives—18,000 brand names! Gives media used, advertising budget, type of distribution—everything you need to analyze competition—sell for profit! Act now! Drop us a line on your letterhead and we'll send complete information by return mail.

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

The AGENCY LIST

Standard source of information on over 3,000 U. S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year—the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.



Free

Write for cataloged illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
147 West 42nd St. 333 N. Michigan Ave.
New York 36, N. Y. Chicago 1, Illinois

10:00. If sold, they will result in an interesting competitive picture, for CBS plans to run *Climax* and *Playhouse 90* back-to-back from 8:30 to 11:00 and NBC is likely to retain *Lux Video Theatre* at 10:00-11:00 p.m. It's beginning to look like the networks are planning an all-out test of whether the long show can be turned into a competitive ace-in-the-hole with its ability to retain viewers over long periods. For one good 90-minute show can deal a devastating blow to three half-hour shows opposite all at one swoop.

The partial overlapping of long shows is another competitive factor which, though infuriating to viewers, may work effectively when the last half-hour of one show overlaps the first half-hour of a competitive program. The *Robert Montgomery Presents* and *Studio One* overlapping is a case in point. It has never been clearly established whether overlapping is as effective as it sounds but there is a wide belief that it can work that way.

Probably the outstanding example of long show programming is ABC's planned schedule for Sunday nights, where two 90-minute programs, *Famous Film Festival* and *Omnibus* will be slotted back-to-back.

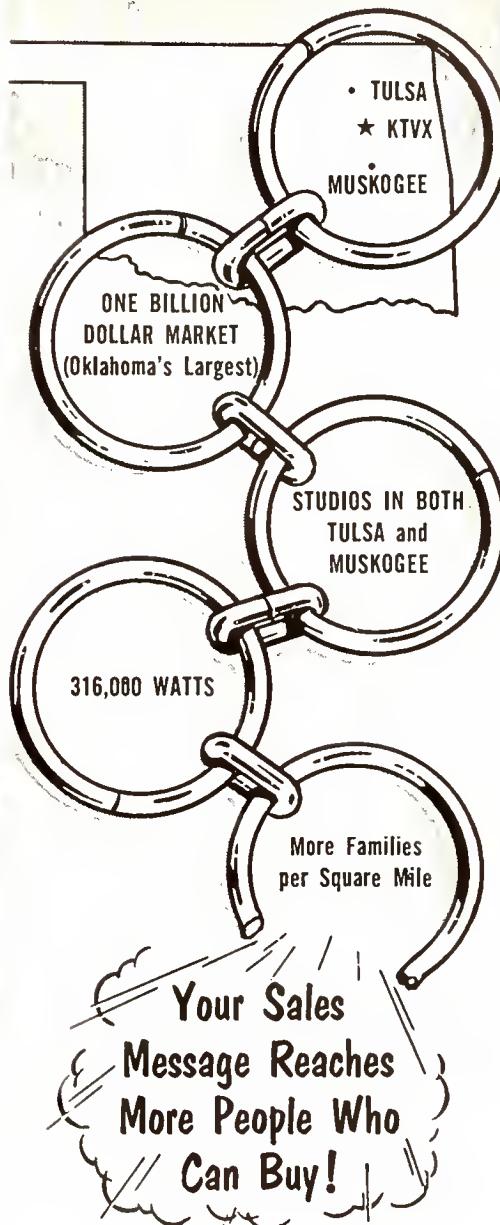
If programming long shows back-to-back turns out successfully, NBC's dream of a full evening's programming under the aegis of one producer may well come about.

Another high point in long show programming is *Playhouse 90* on CBS, which will be the first regularly programmed dramatic show of that length. The only other regular 90-minute show on the tv networks at night was *Ozark Jubilee*, which, however, is expected to be reduced to a half-hour in the fall, and an hour of which was replaced every fourth week by *Grand Ole Opry* during the past season. Current plans for *Playhouse 90* call for three live and one film show every four weeks. Screen Gems will produce the films.

As a group, advertisers have mixed feelings about the long show. It certainly reduces the opportunity for program identification for most sponsors and while the blue chip sponsors and agencies usually manage to exert some show control when they buy a segment of a long show, this is not generally true for the little guys.

There is no evidence that the long show gets any better ratings than the conventional half-hour length. They

SALES POWER With a CHAIN REACTION



KTVX is the ONLY Oklahoma television station with studios in TWO major markets. This gives your sales message a "local flavor" throughout Eastern Okla.

Ask Your Avery-Knodel Representative



L. A. (Bud) BLUST
V. P. and Gen. Mgr.
BEN HOLMES, Natl. Sales Mgr.
TULSA BROADCASTING CO.
Box 9697, Tulsa, Okla.

ANYONE FOR BIRMINGHAM?

In our Unusual Facts Department, a really startling fact is gleaned from the January, 1956, Nielsen (NSI) for the Birmingham market. Disc jockey Johnny Poor has nearly twice the audience of the combined total of all nine other Birmingham radio stations surveyed. Johnny pulls this neat trick Sunday afternoons with his Homefolks Show on 50,000 watt WVOK. Don't believe us. Check the NSI. Total station homes, Homefolks Show: 65.8%. Total all other stations: 34.2%. Fred Wamble, who originated WVOK's Homefolks Show, since 1953 jockeys a show of identical format on WBAM in Montgomery, Alabama's one other 50,000 watt station. Look quick. Then call Radio-TV Representatives (Peg Stone in New York, Ed Nickey in Chicago) or call Ira Leslie, collect 6-2924 in Birmingham.

usually, however, hang on to their ratings, or a good part of them, anyway. Generally, the rating flow shows a slight drop-off as the show proceeds. Whether this is because some viewers can't stand seeing the same show for a long period or whether it is because some of the long shows start off opposite weak programming and end up opposite strong programming (which is often deliberate) is not clear. At any rate, advertisers could do worse than try to get their commercials during the early part of a long show. In specific cases, however, the actual competition must be taken into account where a choice can be made.

From the standpoint of both the advertiser and the network, the long show comes with a built-in disadvantage in that it is harder to clear in markets with less than three stations. A primary affiliate of one network in a two station market will often take another network's half-hour show but when it comes to 90 minutes the difficulties become apparent.

CBS is having trouble clearing the last half-hour of *Playhouse 90*. While it is true that this half-hour is in station time, the web has been regularly programming in that spot. Last December 93 stations were carrying *Wanted* and last month 70 stations carried *Quiz Kids*.

Playhouse 90 is not exactly winning a popularity contest among some of the sponsors who were affected by the program changes. Singer and Bristol-Myers had 4-Star *Playhouse* shot from under them and ended up sponsoring one-third of a show on alternate weeks instead of a full show on alternate weeks. And it is reported, Chrysler is not overly pleased with being followed by the new hour and a half pioneering program. Dick Powell, one of the 4-Star Production partners, let the network know what he thought about it in a public blast.

Network control: If costume dramas go over next season. Official Films will clearly earn the laurel wreath for starting the trend that will inevitably follow. The firm has already had a renewal for *Robin Hood* from Johnson & Johnson and Wildroot. ARB ratings give the show a 31 in both December and April, beating the competition by a wide margin.

The show was one of series CBS threw in the 7:30-8:00 p.m. weekday slots last fall to capture the all-family

audience in that period after ABC showed the way with such shows as *Disneyland* and *Rin Tin Tin*. The effort was not entirely successful, for *Brave Eagle* on Wednesday remains sustaining to this day and the Friday slot remained unsponsored with *Adventures of Champion* until Colgate bought *My Friend Flicka* toward the end of the winter.

Now Official has landed network sales with two new costume dramas, *Sir Lancelot* and *The Buccaneers*. Both will be programmed during the early evening. NBC bought the former and will probably run it at 8:00 on Monday as a part replacement for *Caesar's Hour*, which is moving to Saturday. *The Buccaneers* was signed up by J. Walter Thompson for Sylvania and will replace *Beat the Clock* on CBS, Saturday, 7:30, thus becoming the lead-in for Jackie Gleason.

Other film distributors have also been reaping network sales. Screen Gems, in addition to shooting at least eight 90-minute films for CBS' *Playhouse 90*, has sold *Circus Boy* to NBC and R. J. Reynolds is scheduled to sponsor it on Sundays at 7:30. Together with five probable renewals, Screen Gems will thus be represented on the networks with at least seven shows next season and there is a possibility that it will sell more.

Ziv finally cracked the networks with the sale of *West Point*. It looks like the show will be slotted for General Foods on CBS, Fridays at 8:00, in place of the cancelled *Mama*. Another important syndicator in the network picture, TPA, is expecting four renewals, including *Lassie*, *Captain Gallant*, *Private Secretary* and *Fury*.

We're Going Steady
with *CBS-TV

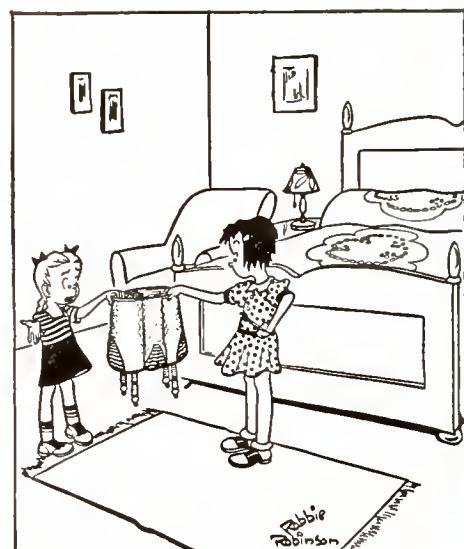


On

April 14th Permanent
Affiliation Contracts
were Signed

Your "Follow-thru"
Stations for
Complete
Merchandising
Promotion
Services

Also Operating
WEOA—CBS—RADIO
Evansville, Indiana



"Everybody likes what KRIZ Phoenix
has for sale—but Mommie says she
feels better without it!"

The question revolving around these purchases has occurred to more than one adman: Are the networks easing up toward outside shows because of the current Washington investigations?

For one looking in on the outside the question is not easily answered. The lineup is not complete enough to show whether there will be more outside packages this season than last. Furthermore, there is no question but that when a network buys an outside package it is because it feels the show will pull a good audience. A network would not last operating otherwise.

Nevertheless, a number of admen and programming executives outside of the networks told SPONSOR that the Washington investigations are having an effect, sometimes subtle, sometimes not.

The tv-radio chief of an agency billing well over \$50 million said: "The outside package situation is not an issue here but I have reason to believe that the network attitude toward outside packages is changing because of what is going on in Washington."

A programming development executive at an agency billing over \$100 million declared: "I would definitely say that clients are standing pat on certain programming decisions because of the network investigation. I wouldn't say flatly that there is any policy among the networks to buy more outside packages, though it is possible they will do so. One of the big problems this season is that a lot of money has been invested in dogs by both the networks and outside programming houses.

"Personally, I would like to see the outside programming houses taking over. The networks should stay out of programming. They should exert overall programming control but they can only do a good job of that if they don't have to decide between their own shows and outside shows."

... Azteca Films Uses

KWKW

PASADENA • LOS ANGELES
Spanish Language Station

BROADCAST TIME SALES
representative:
New York — Chicago — San Francisco

The chief executive officer at one of the biggest film distributors said: "It's my understanding that some of the big clients are holding up decisions this season. They're not buying some of the programming concepts the networks are throwing at them. There's no doubt that one of the factors is the government network monopoly hearings. Clients are wondering whether it will affect them. Agencies are skittish. It's embarrassing to an agency if one of their programs is mentioned in an investigation. And don't think this isn't important. Wasn't it Prudential who pulled out of the *Family Hour* some years ago because of some Washington investigation in which the show was mentioned?"

The networks deny any policy one way or another regarding outside packages. Their only policy, they claim, is to put on the best shows they can.

One network executive told SPONSOR: "Sure, the situation in Washington affects us. But the things they're talking about have to do with clearances and the subsidiary businesses of the networks. It's got nothing to do with whether we buy outside packages or not."

The outside programming source may be strengthened by ABC's up-and-coming billings story. ABC has been dealing extensively with them all along and the web's growing attractiveness for advertisers has not changed this policy.

Costs: Show costs are up this year but, on the average, no more than would be expected during a new season. Agencies put the increase at between 5 and 10%, part of this due to union increases growing out of the debut this year of the five-day week which affects the film show producers. The new five-day week clause affects especially producers of shows with child actors. Shooting time for such shows has been lengthened since California laws specify the amount of time per day a child actor can work.

Actual production cost figures cannot always be pinpointed these days because of the growing variety of rerun patterns. The client can easily figure out his average weekly cost but estimating the actual negative cost of the show requires the know-how of an agency familiar with film production.

While the 39-and-13 rerun pattern is still popular, advertisers and agen-

NOW EVEN MORE THAN EVER
Stockton's Most Listened to Station
HOOPER RADIO AUDIENCE INDEX
STOCKTON, CALIF.

JANUARY-MARCH, 1956

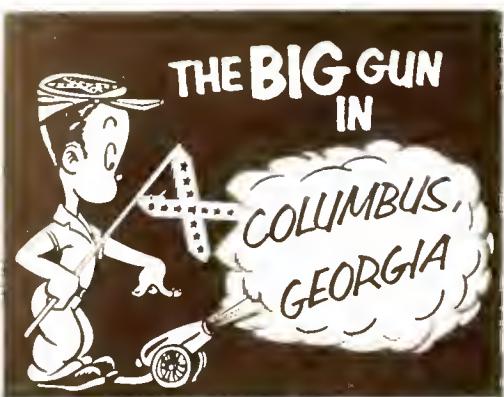
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
	MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9				8.4	9,707
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
	MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7				12.4	12,026

K
S
T
N

Spring 1956 Hooperatings
show KSTN increases dominance
of *Stockton Radio Audience.

*America's 92nd Market

Music • News • Personalities
Represented by Hollingbery



In The 11-County Core
of Our Coverage Area —

**Pulse* Proves
Audiences Prefer**

WRBL-TV **4** CBS
CHANNEL **4** ABC

*Area Telepulse, Nov. 1955

Share of Audience

DAYTIME	NIGHTTIME
WRBL-TV 64	WRBL-TV 62
Station B 27	Station B 27
Misc. 9	Misc. 11

The top 48 weekly and multi-weekly shows are on WRBL-TV

CALL HOLLINGBERY CO.

WHTN-TV

CHANNEL 13

**IT'S A SELLER'S MARKET,
but we can give you
the BIGGEST BUY yet!**

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's New Queen

CHANNEL
13

Basic
ABC

cies have been slicing their average weekly costs by using more second runs and even third runs. One of the more involved rerun schedules has been set by Heinz (via Maxon) for the TPA show, *Captain Gallant*, on NBC.

The show made its debut 13 February 1955. A total of 20 first runs followed. Starting on 3 July 1955 there were 10 second runs. On 11 September, the show reverted to first runs for 18 weeks until 15 January when a series of 15 second runs started. On 5 May, the show was switched from Sunday to Saturday, where 19 third runs will be shown. On 16 September the show will return to Sunday with a second series of first runs. This will continue until December when the remaining second runs from the first show series will be completed. Following this, the remaining first runs from the second series will be finished after which second runs from the second series will start. Got it?

The lineup: While the fall nighttime lineup is far from definite, there is enough information around to make a pretty good guess. SPONSOR's guess is shown below:

SUNDAY

ABC: As noted before, *Famous Film Festival* and *Omnibus* are likely to run back-to-back from 7:30-10:30. There is a good chance Best Foods will renew *You Asked for It* at 7:00.

CBS: It looks like the current program and sponsor lineup will remain, except that Kellogg is pulling out of *Lassie* with Campbell, the other alternate sponsor, taking over the whole show. In order, from 7:00 on, the shows are *Lassie*, *Private Secretary* alternating with Jack Benny, Ed Sullivan, *GE Theatre*, *Alfred Hitchcock Presents*, *The \$64,000 Challenge*, *What's My Line?*

NBC: There are a couple of question marks here. Chrysler is dropping *It's a Great Life* and is giving up the 7:00 time. General Foods has picked up the time. At 7:30 it looks like R. J. Reynolds will sponsor *Circus Boy*, which replaces *Frontier*. The troublesome 8:00-9:00 hour is being taken over by Steven Allen on 24 June and it looks like he will be on this fall. The alternate Goodyear and Alcoa dramatic hours look like good bets to be on and there is no indication P&G will drop Loretta Young at 10:00. The next half-hour is a question mark.

MONDAY

ABC: The *Kukla, Fran & Ollie* and

John Daly news strips remain. At 7:30 Ralston-Purina comes in with a new show, *Journey*. The 8:00 slot is undecided with a possibility that Danny Thomas may be put there. *Voice of Firestone* continues, followed by Bishop Sheen. At 9:30-10:30 Dodge will sponsor its second Lawrence Welk show. Welk's Saturday success was one of this season's surprises.

CBS: No changes likely. The probable lineup, consisting mainly of veteran shows, is: *Robin Hood*, *Burns & Allen*, *Talent Scouts*, *I Love Lucy*, *December Bride*, *Studio One*.

NBC: There have been many rumors regarding the 15-minute shows but so far there is no indication they will be dropped. This means Gordon MacRae at 7:30, *News Caravan* at 7:45. *Caesar's Hour* has been moved to Saturday and is likely to be replaced by *Sir Lancelot* and *Stanley*, the latter a situation comedy with Buddy Hackett. *Medic* looks okay for the fall and so does *Robert Montgomery Presents*.

TUESDAY

ABC: *Warner Bros. Presents* will be back. P&G replaces alternate sponsor Parker Pen at 8:30 and, together with General Mills, is likely to carry on with *Wyatt Earp*. GE comes in at 9:00 with a show not yet decided on. Du Pont's show continues.

CBS: Lots of problems here. Slated to return are Phil Silvers, Red Skelton and *\$64,000 Question*. There has been talk of putting Herb Shriner in an hour show from 8:30-9:30. The 7:30 and 10:30 ends of the lineup are not certain.

NBC: Chevvy has cancelled Dinah Shore at 7:30, is putting loads of money into 20 shows during the 8:00-



"His Dad advertises over KRIZ Phoenix—he's loaded!"

9:00 period. At least 14 of these will be hosted by Dinah Shore and Bob Hope. In addition, Ray Bolger will appear in 16 shows and Martin & Lewis will probably appear in four. Milton Berle is a question mark. Except for Kaiser replacing Pontiac, the 9:00-10:30 shows look like they'll be the same as at present.

WEDNESDAY

ABC: Disneyland is okay, *MGM Parade* is out. American Tobacco and Pearson Pharmacal have the 8:30 time but a fall show is not yet decided on. Kodak has the 9:00 p.m. time but no show yet. It looks like *Break the Bank* will be back with a new sponsor. *Wednesday Night Fights* remain.

CBS: Many, many problems. Talk is of a cartoon series or *The Whirleybirds* at 7:30. Godfrey is out of the following hour and nothing definite is yet decided on. *I've Got a Secret* looks set. GE is not decided on its dramatic hour.

NBC: The 8:00 slot has to be resolved but the next two hours with *Father Knows Best*, *Kraft Tv Theatre* and *This is Your Life* look set for the fall.

THURSDAY

ABC: The Lone Ranger looks set. In the next two hours, *International Theatre* and *Wire Service* are tentatively scheduled with R. J. Reynolds in for a piece of the latter.

CBS: The evening is pretty well set with *Climax* and *Playhouse 90* back-to-back. Bets are against Bob Cummings.

NBC: Changes will probably be confined to the 9:00-10:00 hour. *Tennessee Ernie* replaces *Ford Theatre* for the same sponsor. The latter will be put in an as yet undisclosed slot. Borden has yet to make a decision on renewing *People's Choice* at 9:00. It is possible a new show will come in here.

FRIDAY

ABC: It looks like *Rin Tin Tin* at 7:30, *Adventures of Jim Bowie* (Chese-

brough-Pond, American Chicle) at 8:00, *Crossroads* at 8:30, *Treasure Chest* (Mogen David, Helene Curtis) at 9:00. Sterling has the 9:30 time but no show yet. The web has pencilled in *Theatre Guild Gaieties* at 10:00.

CBS: West Point looks set at 8:00, *Schlitz Playhouse* looks set at 9:30, *Person to Person* remains though its time may be changed. *The Lineup* appears set. Up in the air are *Our Miss Brooks*, *The Crusader*.

NBC: It looks like *Truth or Consequences*, *Life of Riley* and *Big Story* remain but *Star Stage* is up in the air. Chesebrough-Ponds seems to be out of the latter show. *Cavalcade of Sports* is a good bet to remain.

SATURDAY

ABC: So far it looks like *Frontier Judge* from 8:00-8:30, *Lawrence Welk* from 9:00-10:00, *Masquerade Party* from 10:00-10:30 and *Ozark Jubilee* from 10:30-11:00.

CBS: Another problem night. *Gene Autry* is not definite yet at 7:00, *The Buccaneers* replaces *Beat the Clock* at 7:30, Jackie Gleason remains at 8:00, *Stage Show* is out, Herb Shriner is out, the talk is that *Hey, Jeannie* with *Jeannie Carson* replaces *It's Always Jan*,

★ ★ ★ ★ ★ ★ ★ ★
“We think that the redevelopment of a strong network service is important to all of radio, and to everybody connected with it. That includes the public, the advertisers, the stations, and the spot reps too. Without the national networks, radio would shrink down to a series of local services.”

ROBERT W. SARNOFF
President
NBC

★ ★ ★ ★ ★ ★ ★ ★

Gunsmoke was reported out and now is reported in, the status of *Damon Runyon Theatre* is not clear. The web wants to put a *Perry Mason* mystery hour in but the time slot has not been decided.

NBC: At this time it looks like Perry Como, Sid Caesar, George Gobel and *Your Hit Parade*.

In addition to the regular lineup, NBC's Saturday, Sunday and Monday spectacles look definite, Ford has renewed its *Star Jubilee* on CBS Saturday, Hallmark's *Hall of Fame* will probably be seen on NBC on occasional Friday nights, though CBS is also angling for the show and a number of ABC "Teleramas" have been blueprinted at the rate of one a month, though these are not yet definite. ★ ★ ★



ANN SOTHERN

Star of Showtime

12:30 to 1:00 Mon-Wed-Fri

Liberace

Star of Showtime

12:30 to 1:00 Tues-Thurs

Stars Sell on Alabama's greatest TV station

WABT
Birmingham

Every weekday at 12:30 Charlie Davis, genial host of Showtime, introduces the star of the day's show. On Mondays, Wednesdays, and Fridays, it is Ann Sothern as Susie. On Tuesdays and Thursdays, it is Liberace as Liberace.

You can **SELL**
Your Products
to Alabama folks
If you **TELL**
them on programs
they enjoy seeing

Represented by

BLAIR-TV

1,000,000
WATTS
1st in Power
and Coverage

WILK-TV

Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.



**GET THE
LION'S
SHARE**

PULSE (Dec. 1955) PROVES WICS CHANNEL 20 HAS THE AUDIENCE THAT MAKES SALES

TOP 15 ONCE-A-WEEK SHOWS:

WICS has	10
STA. B	5
STA. C	0

TOP 10 MULTI-WEEKLY SHOWS:

WICS has	8
STA. B	1
STA. C	1

CHECK THESE RATINGS OF TOP NETWORK, FILM, & LOCAL SHOWS

Gillette Fights	50.5
Groucho Marx	42.0
Lux Video Theater	39.4
Ford Theater	38.0
Dragnet	37.5
George Gobel	35.5
Red Barber's Corner	36.0
Big Story	34.8
Perry Como Show	30.5
Pontiac Pow Wow (Feature)	30.0
It's a Great Life	29.5
Chevy Show	29.0
Caesar's Hour	28.5
Waterfront	27.5
Soldiers of Fortune	27.0
I Am The Law	26.0
Million \$\$ Movie	25.5
Howdy Doody	25.3
Roy Rogers Show	24.5
US Steel Hour	24.4
TV News Final	24.0
Tennessee Ernie	13.2
NBC Matinee Theater	12.8
Ding Dong School	11.7
Home	9.7
Today	7.9

PLUS Penetration: 66.8%
Conversion: 99.8%

GET ALL THE FACTS ABOUT ONE OF THE
BEST SMALLER TV MARKETS IN THE U.S.
AND
THE LION'S SHARE OF AUDIENCE IN
ILLINOIS' STATE CAPITAL MARKET

BUY:   
ILLINOIS STATE CAPITAL MARKET

WICS
Channel 20
SPRINGFIELD, ILLINOIS

For availabilities call, write, or wire WICS direct
or Young Television Corp.

Newsmakers in advertising



Gordon F. Hayes, who has been Western sales manager of CBS Radio Spot Sales for the past eight years with headquarters in Chicago, will move to New York where he will assume the role of general manager of CBS Radio spot sales. He replaces Wendell Campbell, who has resigned. Hayes is a native of Mellott, Ind., and a graduate of the Indiana School of Journalism. He spent nine years on the staff of the Washington Daily News and later entered radio as a member of the sales staff of WTOP, Washington, D. C., in 1943. In December 1945, he joined CBS.



Sam M. Ballard was elected president of the Geyer Advertising agency following the purchase of a substantial interest in the 46-year-old agency by 40 executives and key personnel. B. B. Geyer, formerly president and board chairman, is continuing as chairman of the board. Ballard joined Geyer in 1953 as v.p. and chairman of the agency's policy committee becoming executive v.p. shortly thereafter. He had previously been executive v.p. of the Gardner Advertising Co. and was at one time city editor of the Miami Daily News.



Edwin Cox, formerly senior v.p. and creative head of Kenyon and Eckhardt has been elected vice chairman of the board. The post is a new one in the agency. In announcing the election and the establishing of the new position, K&E president William B. Lewis explained it was necessary in order to spread the individual workload among more personnel. Cox has been with K&E for 23 years and has been a v.p. for the past 22. Previous to his association with K&E, he had been with Young and Rubicam, Lennen and Mitchell and the A. W. Shaw Company.



W. T. Okie was elected president of J. M. Mathes, Inc. earlier this month by the board of directors of that agency. At the same time, J. M. Mathes was elected to the position of chairman of the board. Okie succeeds Mathes who had held the post of president. The board, in making its announcement, pointed out that the resulting broadening of administrative authority was made necessary by Mathes' rapidly expanding volume of business. Okie has been a Mathes v.p. since 1944 and was elected a director in 1945.



Access road to radio relay station, Rocky Point, Nevada.

A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for standby emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

BELL TELEPHONE SYSTEM

PROVIDING INTERCITY CHANNELS FOR
NETWORK RADIO AND TELEVISION THROUGHOUT THE NATION



**Buffalo's
Best Known
Sales Team**

WGR-TV
BUFFALO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

LOWEST COST-PER-1000 IN COLUMBUS

**lowest
cost-per-thousand**

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '54

WVKO
Columbus, Ohio

Use the slide-rule
and call Forjoe

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YOU REACH
MORE WOMEN
IN WESTERN
MONTANA WITH
KGVO
TV
THAN ANY OTHER
SINGLE MEDIUM

MAGNIFY YOUR SALES
IN THIS STABLE **\$170,491,000**
MARKET

KGVO-TV
MISSOULA
MONTANA
GILL-PERNA, reps.

167 Mountainous Miles from Spokane

BMI

"Milestones" for
June

BMI's series of program
continuities, entitled "Mile-
stones," focuses the spot-
light on important events
and problems which have
shaped the American scene.

June's release features
five complete half-hour
shows—ready for immedi-
ate use — smooth, well
written scripts for a variety
of uses.

"LIBERTY—SO DEARLY BOUGHT"
NATHAN HALE

Born: June 6, 1755

"FATHER OF THE STARS
AND STRIPES"

(Francis Hopkinson)

FLAG DAY—June 14, 1956

"FATHER'S DAY"

June 17, 1956

"FASHION THRU THE AGES"
(Cavalcade of Style)

June 24, 1956

"TWO WEEKS VACATION
WITH PAY"

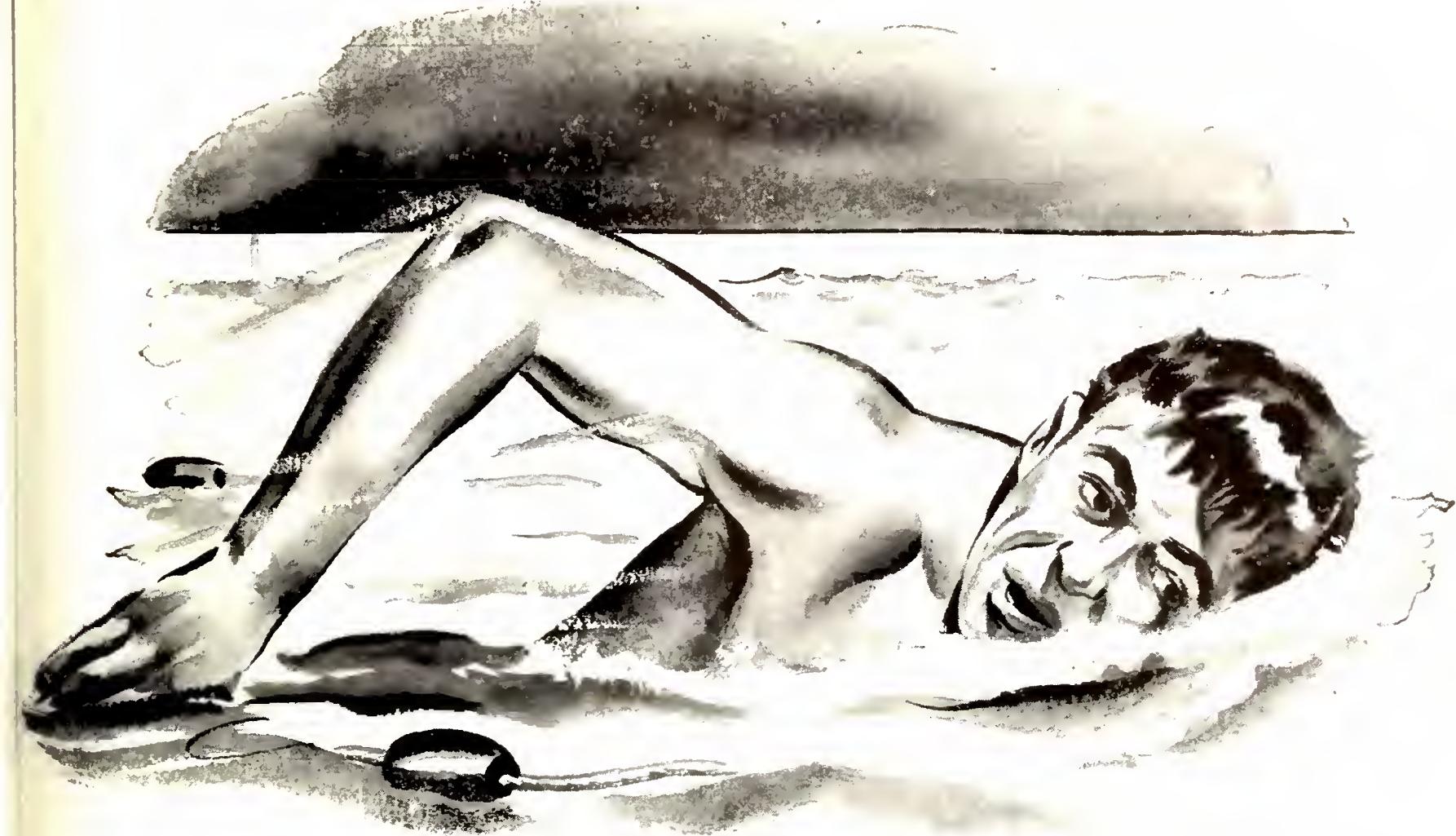
(An American Institution)

June 30, 1956

"Milestones" is available for
commercial sponsorship—see your
local stations for details.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



YOU MIGHT SWIM 100 YARDS IN 49.2 SECONDS* - BUT... YOU NEED WKZO-TV

THE MARCH ARB REPORT CREDITS WKZO-TV WITH
ALL 20 OF THE "TOP 20" PROGRAMS

AMERICAN RESEARCH BUREAU March, 1956 Report GRAND RAPIDS-KALAMAZOO

Number of Quarter Hours With Higher Ratings

MONDAY THRU FRIDAY	WKZO-TV	Station B
8:00 a.m. to 6:00 p.m.	136	61
6:00 p.m. to 11:00 p.m.	87	13
SATURDAY & SUNDAY		
10:00 a.m. to 11:00 p.m.	72	32

NOTE: Survey based on sampling in the following proportions—Grand Rapids (44.7%), Kalamazoo (19.7%), Battle Creek (18.2%), Muskegon-Muskegon Heights (17.4%).



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS

TO MAKE A SPLASH IN WESTERN MICHIGAN!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. It's Channel 3 with 100,000 watts from a 1000' tower. Delivers brilliant picture to almost 600,000 television homes in 29 Western Michigan and Northern Indiana counties—one of America's top-20 TV markets!

New ARB figures (left) show that WKZO-TV is the BIG favorite—morning, afternoon and night, not only in Kalamazoo and Grand Rapids, but also in Battle Creek and Muskegon, as well!

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Kalamazoo - Grand Rapids and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

*Richard Cleveland set this world's record at Columbus, Ohio, in February, 1952.

rookies all look
good in the
Springtime.....



but it's the "old
pros" who win
the ballgames!

Since 1928, KSTP has provided outstanding entertainment for Northwest listeners . . . a generation of them.

News, sports, "the best music in town," comedy, drama . . . each one has its place in KSTP's balanced programming, and each has played its part in building the tremendous listener-loyalty which KSTP enjoys. In addition, KSTP offers advertisers a realistically-priced package-rate-plan, plus the top radio person-

alities in the Northwest to do an effective and *economical* selling job in this vital market of 850,000 radio homes and **FOUR BILLION DOLLARS** in spendable income.

For further details, contact your nearest Edward Petry office or a KSTP representative today.



KSTP Radio
50,000 WATTS

MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"PRICED and PROGRAMMED" to serve today's radio needs!
Represented by **Edward Petry & Co., Inc.**

REPORT TO SPONSORS for 14 May 1956

(Continued from page 2)

Spot Radio Report expanding list

"Spot Radio Report," publication which lists spot radio activity, is continuing drive to increase number of agencies revealing client activity. Eight new agencies reporting on 31 clients have been added in recent weeks. Clients include: American Brewery, Burnett's vanilla, Dodge cars and trucks, Griesedieck Brewing, Kirsch Beverages, National Airlines, Quaker Oats, Red Top Brewing, Safeway Stores, Standard Oil of California. New agencies are: BBDO, San Francisco; Brudno & Bailey, Westfield, N. J.; Nelson Chesman, Chatanooga; Christiansen, Chicago; Grant, Detroit and Miami; Ralph Sharp, Detroit; John Shaw, Chicago; VanSant, Dugdale, Baltimore.

-SR-

Picking right talent winner

Picking winners of talent shows has certain elements of danger for program ratings, Schwerin Research Corp. studies point out. If home audience does not agree with choice, tuneout may result.

-SR-

Time to pitch ratio is 8 to 1

There's 8 to one relationship between spending of regional and national spot tv advertisers for time and their expenditures for film commercials, Broadcast Information Bureau reports. Firm says advertisers spent \$12,500,000 for film commercials during last quarter of 1955 compared with TvB figure of \$103,872,000 for spot time during same period. Film figure is based on spring edition of BIB's "Tv Who's Who and What's Where at Film Producers and Distributors."

-SR-

Rerun gets promotion splash

Probably biggest audience promotion ever staged for rerun of film show came to climax at WCAU-TV, Philadelphia, during first week in May. Station sought to build audience for "Susie," rerun of TPA's "Private Secretary," with promotion centering around search-for-Susie competition. Five girls selected during multi-pronged promotion campaign were finalists with viewers voting for favorites. In week during which finalists appeared, 17,782 viewers voted via card or letter. First prize included trip to L. A.

-SR-

Colgate fights own brand hard

How far should you go in competing with yourself? Tactics of 2 toothpaste manufacturers, Colgate and P&G, provide contrasting answers. Current commercial copy for Colgate toothpaste takes swipe at fluoride toothpastes by pointing out Colgate can be used by youngsters (fluorides can't). And Colgate has its own fluoride toothpaste, Brisk. P&G, on the other hand, has not changed copy for its Gleem to counter its own fluoride, Crest.

-SR-

They're really sponsors now

Harry and Bert Piel commercials UPA produced did such a good job for Brooklyn brewery film firm has put the brothers to work in its own promotion. Invitation to UPA cocktail party last week showed Harry and Bert reading item about Piel's success in 2 April issue of SPONSOR; this accompanied "Storyboard" giving facts about party which was for opening of new offices at 60 E. 56th St. in New York.

-SR-

Bottlers using spot radio

With summer at hand, look for stepped-up radio and tv spot schedules by beverage companies. White Rock, now using over 75 radio announcements weekly in New York alone, will go heavier and saturate weekends as weather warms. About 150 Canada Dry bottlers using spot radio in some 200 cities, 42 in spot tv in 50 cities. (For White Rock strategy see page 32.)

SPONSOR SPEAKS



It won't be easy

It won't be easy to publish spot radio dollar figures. The job may have to be done in stages. But we are confident some form of dollar track record will be developed for spot radio—and soon.

It just wouldn't add up to let spot radio continue unmeasured now that TvB has launched regular quarterly reports on spot television (with the second report out today, see page 42). Our belief is that as recognition grows of just how valuable the spot tv figures are, enthusiasm will accelerate for overcoming obstacles in the way of a spot radio report.

The ideal would be a report comparable to what TvB developed (in co-operation with N. C. Rorabaugh): namely a breakdown on spot spending by each of the leading national and

regional advertisers. With figures for individual companies, advertisers could keep tabs on the competition—and radio would have a powerful new sales tool.

But we'll settle for less at first.

If the only way to start on the road to full measurement of spot radio is through a report restricted to total dollar volume, as SRA is now planning, then we're for that. Something is better than nothing.

In the long run, however, we're sure spot radio—and network radio as well—will get the full report both deserve and need. We state again what we said when TvB first released spot tv dollar figures a month ago. This was the job so many had told us "couldn't be done" during the long period we campaigned for it (see 16 April SPONSOR). But a way was found and will be again.

* * *

Creative music-and-news

Music-and-news stations can do either of two things. They can spin records and read headlines in dreary imitation of one another. Or they can be creative and program their music in an infinitude of ways and cover the news in exciting, heads-up style.

We've warned against imitative music-and-news operation before and we think the criticisms expressed by WDSU and WDSU-TV's Bob Swezey at the recent AWRT meeting in Boston deserve the attention of music-and-news stations.

The station which fails to build cre-

atively with the music-and-news formula is not doing a job for its listeners or its advertisers. In the long run such stations will not hold audiences and will not prosper. It's not by running a "juke box" type of operation that the leading music-and-news stations have built their fabulous success.

* * *

Sightseers' delight

Many a broadcast building that has sprung up in the post-war era is an architectural gem and a sightseer's delight.

In the past several weeks Atlanta's WSB and St. Louis' KXOX have come forth with two of the most novel and inviting. Characteristic of the old South, the WSB and WSB-TV edifice is stately-plantation outside and ultra-functional inside. KXOX's rambling all-radio project expresses the accelerating importance of the audio medium and is aptly called *Radio Park*.

For agency and advertiser sightseers (may their tribe increase!) the welcome mat is out at eye-catching and thought-provoking structures from Madison Avenue to Sunset and Vine.

* * *

An adman revolts

We are tired of all the novels about advertising. If you are, too, you'll get a kick out of the protest expressed by SPONSOR's own fictional adman, one Fred Bream, starting on page 34 this issue. He is tired of them too.

Applause

All-media communicator

We like the way Paul C. Smith, president of Crowell-Collier, thinks. He doesn't see himself as a publisher branching out into the broadcast media. The way he looks at it Crowell-Collier is in the business of communicating ideas and its recent purchase of five radio and four television stations is just one major step toward the addition of new Crowell-Collier communication channels.

Smith told us Crowell-Collier would cover the whole range of communications media through to sending smoke signals. But before Smith takes to the hills with a blanket we imagine he'll have purchased the full limit of sta-

tions allowed by the FCC and established a beachhead in records, film, newspapers.

Smith, you may recall, resigned his commission as a lieutenant commander during the war and left a post in Washington with OWI to enlist in the marines as a private. He rose to sergeant, became a marine lieutenant after OCS and saw heavy combat leading a rifle platoon.

He enters station ownership ranks following some of the toughest battles of his career. Last year he led Crowell-Collier into the black for the first time in three years with a net profit of \$773,917 as against losses of \$4,009,827 in 1933 and \$2,419,539 in

1954. You can look for dynamic developments from a man with this kind of record.

We understand that Smith's interest in television dates back to the time when as editor and general manager of the San Francisco *Chronicle* he played a leading role in establishment of the station owned by the paper, KRON-TV.

To us the addition of all-media men to the field of station operation is a healthy trend. We welcome Paul Smith and Crowell-Collier to the ranks of other multi-media companies who own stations, including Cowles, Meredith, Newhouse, Time Inc., and Triangle—all of them communicators to be reckoned with.

Having a wonderful time **WHEN**-radio
Wish you were here...

Phone KATZ for Reservations



KANSAS CITY

KCMON
RADIO
810 kc.
CBS
TV
Channel 5
CBS

SYRA CUSE

WHEN
RADIO
620 kc.
CBS

PHOENIX

KPHO
RADIO
910 kc.
ABC
TV
Channel 8
CBS

OMAHA

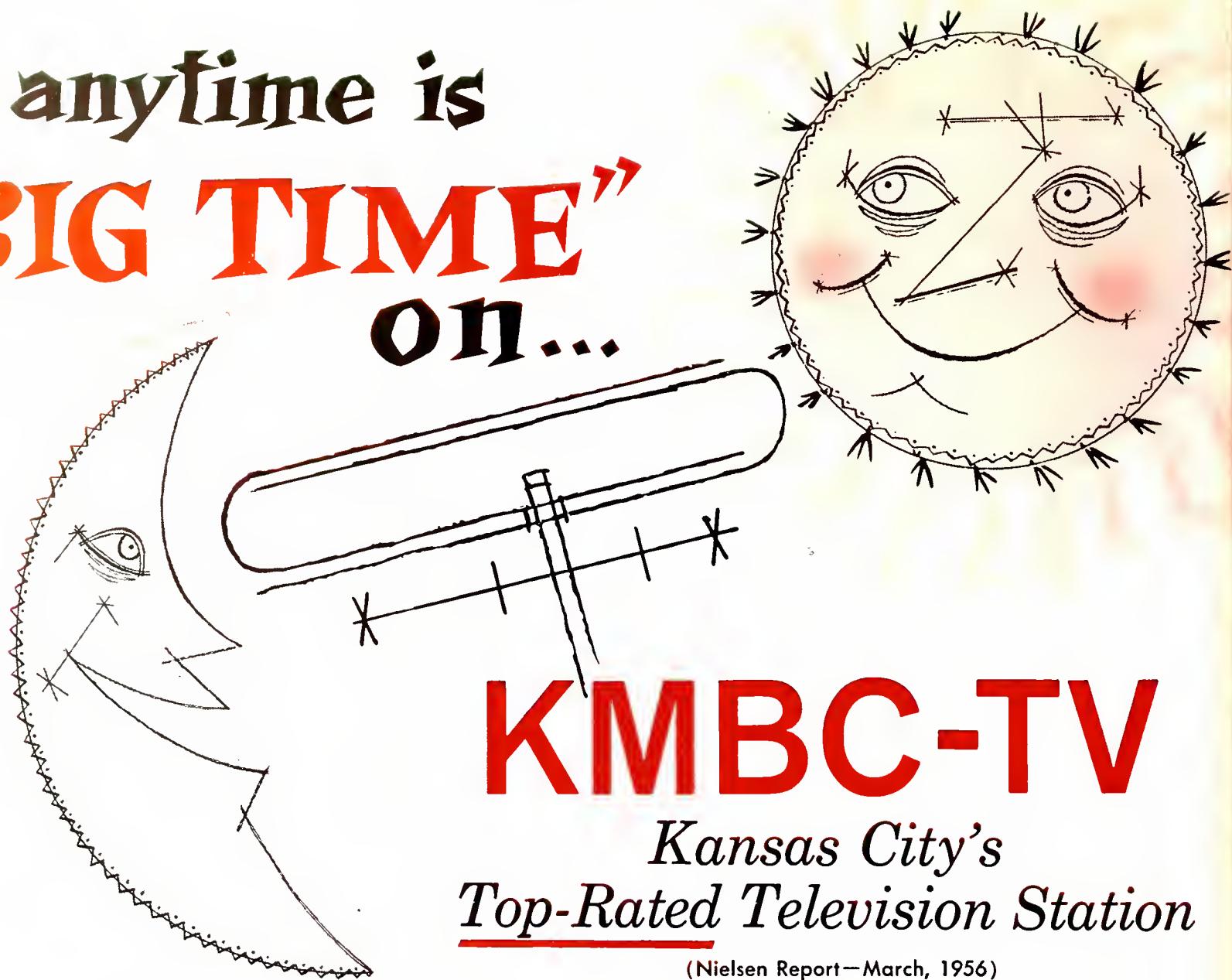
WWOW
RADIO
590 kc.
CBS
TV
Channel 6
CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH Radio and Television STATIONS
affiliated with Better Homes and Gardens and Successful Farming magazines

anytime is
“BIG TIME”
on...



KMBC-TV

Kansas City's
Top-Rated Television Station

(Nielsen Report—March, 1956)

KMBC-TV IS RATED NUMBER ONE IN SHARE OF AUDIENCE FROM SIGN-ON TILL SIGN-OFF—SEVEN DAYS A WEEK!

This overwhelming preference for Channel 9 programming is reported by the latest Kansas City Nielsen Survey covering an eight-week period from January 8 through March 10, 1956. Nielsen also points out these revealing facts in this three-station market:

- A** Four of the ten highest-rated once-a-week programs are on KMBC-TV, and eleven (nearly half) of the top 25.
- B** Of the five best-rated multi-weekly programs, the first four—in order—are Channel 9 shows.
- C** KMBC-TV originates LOCALLY three Monday-through-Friday shows which outrate anything and everything at any time on competing daytimeschedules; network or local.

And ratings aren't the entire KMBC-TV story, either. Channel 9 provides Class "A" primary viewing service to 31,000 more families than any other channel in the area, according to A. Earl Cullum, Jr., consulting engineer. Combine bigger coverage and higher ratings with the fact that KMBC-TV offers full minutes (not just chainbreaks) throughout the day and most of the evening and it's easy to see why the Swing is to KMBC-TV. So remember these three buying guides when you schedule television advertising in Kansas City:

- 1) KMBC-TV is number one in share of audience
- 2) KMBC-TV serves 31,000 more Grade A families
- 3) KMBC-TV offers complete versatility of commercial handling

See Peters, Griffin, Woodward, Inc. for availabilities.

the SWING is to KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station



DON DAVIS, First V-P and Commercial Manager
JOHN SCHILLING, V-P and General Manager
GEORGE HIGGINS, V-P and Sales Manager
MORI GREINER, Director of Television
DICK SMITH, Director of Radio

...and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kansas**